FROM THE DIRECTOR

Greetings from Tokyo where I am currently leading a series of meetings for the Japanese research network in educational theatre, as well as delivering papers and workshops for the growing drama education community.

One of our doctoral graduates, Mariko Yoshida, is one of Japan’s prominent figures in educational drama, and has been instrumental in disseminating contemporary ideas in process drama to her students at Tsuda College. There is much interest here in the aesthetic potential of drama in the curriculum, and while theatre is not a widespread school offering in Japan, there is increasing discussion on the contribution of the arts to lifelong learning.

Today Mariko is taking me to Kyoto where we will visit Kabuki Theatre, and attend to the rich cultural life of the Asia-Pacific. I have encountered tremendous generosity from the Japanese, and a strong commitment to probing the characteristics of an educational theatre. I am forever reminded of the importance of a global education and how the NYU Program in Educational Theatre has benefited from its vast international networks.

Not only has NYU had a longstanding study abroad curriculum, but we have welcomed students from across the world to our various degree programs. Students have come from Japan, China, Korea, Taiwan, and Puerto Rico to study in New York, plus a host of other countries, including Australia, Canada, England, France, India, and Spain. There is a rich cultural exchange.

Study Abroad: Keep off the Grass

By Tyson Schrader

“KEEP OFF THE GRASS.” You see it on signs everywhere. Commonplace, every-day, nothing too special. Just another thing you’re not supposed to do in this world of things we’re not supposed to do. How can this phrase provoke someone not only to walk on the grass, but also to dance on it, to recite poetry on it, to run circles around it—in other words—to transcend the grass?

Welcome to the world of applied theatre. This past June and July, a couple dozen students and teachers traveled to London, Dublin, and...
FROM THE DIRECTOR

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that occurs with this international effort as we (faculty, students and alumni alike) benefit from the unique cultural microcosm presented when a classroom has students, for example, from Italy, Mexico, Russia and Singapore, collaborating with Americans. Our artistic and educational praxis is informed by the diverse cultural legacy of a multi-ethnic and international community.

We have just finished interviews for a further full-time faculty appointment, which will commence in the fall 2008. Each of the finalists mentioned that one reason why they applied for the position was the unique global offerings which our program hosts. Over the next twelve months, the Program in Educational Theatre will be offering courses in Africa, Brazil, England, Ireland, and Puerto Rico. We enable our students and faculty to have access to multiple sites and places where their own creative life can be enriched. In this respect, I believe the program is well placed to continue generating a first rate international curriculum and to attracting a worldwide audience dedicated to educational theatre praxis.

Philip Taylor, PhD
Director, NYU Program in Educational Theatre

Staging Femicide through Braided Sorrow

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portrayal of Alma, whose story represents hundreds of women whose human rights have been violated, and who have been exposed to indescribable pain and suffering, could not be taken lightly. Alma may be fictional, but her story is real. Dr. Marín explains, “the play deals directly with the femicide taking place in many border cities along the US-Mexico line, and specifically the context of Ciudad Juárez in Chihuahua—hundreds of young women have been brutally raped and murdered, and many more young women have gone missing without a trace.”

To play Alma, a young native sixteen year old, I had to imagine myself as a teenager who gives up her dreams to help her family. Having a Latino background myself helped, as the notion of family always comes first in our culture. What I did not expect was to develop a character who would place herself in danger to support not only her parents back home, but her brother and his wife and their unborn child. Yet this is not uncommon for the hundreds of women who work at the maquilas, factories or assembly plants that operate in Mexico under preferential tariff programs established by the U.S. and Mexican governments. Unfortunately, these sacrifices have led many of these young women to their untimely deaths, “The deeper content of the subject matter also addresses the bigger human rights issues: how do the families who have lost their daughters, sisters, and mothers go on after such a traumatic loss, and how do they demand justice when neither the US nor the Mexican government, or the multinational corporations who profit from the maquiladora industry, will take responsibility for helping them?” asks Dr. Marín.

Through Alma, I hope the audience can gather a deeper understanding of the deadening reality of living in Ciudad Juárez, Mexico. There is nothing cheerful about Braided Sorrow. The audience will see Alma get abused, raped and murdered. Dr. Marín believes that “through telling their (the women of Juárez) stories and their (the women of Juárez) stories we are paying respect to the lives of the women. Through education we can hope to have an impact on ending the femicide in Ciudad Juárez, and throughout the world where human rights are being violated.”

After reading Braided Sorrow, I wondered why Dr. Marín chose this particular script. I can only imagine how hard it must be to direct a play that deals with the harsh reality of unnatural death. After speaking to Dr. Marín, I realized this play was not a coincidence. This has been her passion; to educate others through theatre on the atrocities occurring near the US-Mexico border. Before

Issac Polanco, Daphnie Sicre and Catherine Hanna during the staged reading of Braided Sorrow
Study Abroad: Keep off the Grass

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Belfast—where the grass doesn’t get much greener—to engage in practical workshops, hands-on drama-in-education experiences, community-engaged drama, and an endless number of possibilities.

Over the course of three weeks, the students in London, under tutelage of Nan Smither and Desiree Hamburger, explored the definitions and applications of role in local British schools and the Unicorn children’s theatre. Over another three weeks, students in Ireland, studying with Philip Taylor and Jerry Maria, took a broader look at applied theatre practices beyond the classroom—including living history theatre, environmental theatre, prison theatre, and community-devised work. In addition to contributing to hands-on group projects, students took copious notes of everything they witnessed and reflected on their experiences in academic journals.

One of the benefits of such intense programs was the sheer number of practical strategies we learned from practitioners. In London, we were finally able to meet the people our professors talk about, the ones who wrote every textbook we read in our classes: Jonathan Neelands, Judith Ackroyd, Cecily O’Neill, and Dorothy Heathcote. Neelands “whooshed” us through a fun and engaging story drama; Ackroyd challenged us to think about the degree of acting involved in teacher-in-role; O’Neill directed one of her patented process dramas; and, of course, Heathcote transformed our meeting place into an abandoned sewing house through which we “expertly” dug and dusted for clues about its past. When we weren’t attending workshops, we got our hands dirty doing what we’re meant to do: teach! Under the guidance of a program tutor, small teams ventured into London primary and secondary schools to implement three-day units designed to incorporate the dramatic strategies we had learned.

I personally took just as much away from observing my cooperating teacher and working with the students as I did from listening to the masters. In addition to workshops and school visits, we traveled to Stratford-upon-Avon and Shakespeare’s Globe to pay our respects to the Bard and to watch two very different interpretations of his work: an absurdist modernization of Macbeth at the Swan Theatre and an Elizabethan reproduction of Othello at the Globe. During the final week, we teamed up with Cecily O’Neill and the artistic staff of the Unicorn Theatre to lead a workshop with primary school students around the play Kindertransport.

Likewise, the Dublin program exposed us to many more experts in the field. Continuing along the theme of drama-in-education, Joanna Parkes showed us how to structure pre- and post-show workshops around theatre performance; Declan Gorman gave us a taste of site-specific theatre at the top of the Cooley Mountains; Bisi Adigun introduced us to his African-Irish theatre; and Chrissie Poulter helped us fine-tune our facilitation skills.

In the second week, we traveled north to Queens College in Belfast, where David Grant gave us a tour of the once-divided city and later led a Theatre of the Oppressed session.

Further visits in Belfast included a homeless youth hostel and a maximum-security prison, both of which host a forum theatre group and a Shakespeare project, respectively, under the direction of Tom Magill. I appreciated learning so much about Irish culture and history through this program; it added a human quality to the work that I feel is often taken for granted when working with familiar populations.

This brings us back to the green grass, and the keeping-off thereof. In the final week of the Dublin program, we split into two groups to work separately on community-devised projects—one on side, a collective play; on the other, site-specific theatre. Those of us in the

As he recited a poem, the rest of the actors approached him while chanting, “Keep off! Keep off! Keep off!” They then lifted him up and carried him off the field. I was so moved by this image—which my fellow audience members and I observed from a far-off vantage point—that I couldn’t help tearing up. To me this served as a metaphor for how arts education, applied theatre, and creativity are treated in a world of competition, accountability, and product. Seeing this performance alongside my group’s community-devised piece pushed me to reflect on the possibilities of drama. After going through such an intense six weeks, I had grown by leaps and bounds as a facilitator, an educator, an artist, and a person. I was now inspired to return to the United States with my newfound strategies and trample on the grass of the unknown, the marginalized, the contradictory, in spite of that familiar oppressive sign. In the world of applied theatre, I invite you not to keep off the grass.

In London, we were finally able to meet the people our professors talk about, the ones who wrote every textbook we read in our classes ...
Braided Sorrow

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this production, she directed Rubén Amavizca’s Spanish language play, Las Mujeres de Juárez, which was originally staged for Teatro Bravo in Phoenix, Arizona. The play was also produced in Reno, Nevada; Puerto Peñasco, Mexico; and performed in Tucson, Arizona for the Western Regional Conference of Amnesty International U.S.A. Upon finishing her work with Las Mujeres de Juárez, she began looking for a new script that would help her pursue her goal of educating others about the situation in Juárez. “Marisel’s play was recommended to me by Enrique Urueta, another Latino playwright, who spoke very highly of her work. He put us in touch and she sent me the script. After reading it, I was determined to begin working on it because I believe there are so many interesting layers to it as a dramatic text, a performance piece, and an educational resource.”

Shortly after finding Braided Sorrow, Dr. Marín was invited by the Pennsylvania Coalition Against Rape (PCAR) to run a workshop at their national conference in September. Instead she chose to direct and present a staged reading of this play. “I asked them if I could develop a performance piece instead, to raise awareness about the situation in Ciudad Juárez and they were very excited about the project.”

For Braided Sorrow to become a reality, Dr. Marín had to cast volunteer actors to play the roles in the staged reading. She posted announcements on various e-lists around campus. After various meetings, she finally found a cast willing to commit to rehearsals in her apartment and travel to the conference to do the show. Many of her actors had never even heard of Juárez; even less about the situation there. To educate us, Dr. Marín opened her heart and provided us with resources that would awaken our minds to recreate these characters. She explains, “I try to provide the cast with materials through the research I have done on the subject and other artistic representations of the situation in Ciudad Juárez. A good example of this would be Lourdes Portillo’s documentary, Señorita Extraviada, which all of the members of the ensemble watched.”

Performing at PCAR was only the beginning. La Herencia Latina and the Explorations Floor “Tourism Through Photography” sponsored a presentation of Braided Sorrow on November 11, 2007, at NYU. Dr. Marín hopes this play will become a full-scale production. In addition, she hopes to bring this play to schools and develop an educational curriculum guide dealing with the topic. She would also like to see more students from the NYU community get involved. “We need assistance in many different aspects of the play, the educational piece, publicity, design, and getting the word out to different communities so that we could come and perform the play and facilitate workshops.”

“From my experience I believe this play has the potential to spark a dialogue and an interest in people about the kinds of injustices being perpetuated beyond our borders in the broader global context. It is my hope that people who see this play at NYU would go out and become more educated about the topic and begin to talk with people they know, creating a ripple effect of action,” said Dr. Marín. Her hope became a reality as over 80 people attended the staged reading at NYU and over 30 of them stayed afterwards for a talkback on Juárez. Some of them even offered solutions and others found inspiration to educate not only themselves but also people who were not at the performance. This play has touched not only the souls of its director, actors, and audience, but also all of the people it represents each time it’s read or performed. Hopefully, that soul will awaken us to fight for the rights of the women in Juárez, and stop the femicide — ¡Ni Una Mas!}

FACULTY SPOTLIGHT

Dr. Edie Demas — Leader in the Field, Friend of the Program

By Victoria Row-Traster

“I have known Edie since graduate school and she has always impressed me with her passion, intelligence, and integrity. I am always impressed with her ability to balance the seriousness of our work with the hilarity of life. Her work at the New Victory continues to lead the field as an example of quality arts education.”

— Russell Granet, Arts Education Resource

Many of you know Dr. Edie Demas’ name because your peers have undoubtedly urged you to take her classes at NYU. She is also a distinguished alumna of the program and is currently the Director of Education at the New Victory Theater.

After graduating from the NYU Master’s Program in 1990, Dr. Demas was invited to Ireland where she worked with the Graffiti Theatre Company and the Abbey Theatre until 2001. Upon her return to New York she almost simultaneously became the Director of Education at the New Victory Theater and a PhD candidate at Steinhardt. There are not many people more entwined in the educational theatre field in New York City. She has become a strong advocate for drama/theatre education. Through her numerous invitations to speak at conferences and her role on countless panels, Dr. Demas constantly raises the profile of arts education and successfully highlights the value of teaching artists in schools. She sits on the board of the NYC Arts in Education Roundtable, and she has been fundamental in the writing and implementation of the NYC Department of Education’s Blueprint for Teaching and Learning in the Theater Arts.

She knows how essential it is to remain in touch with the latest developments in the field. She recently attended IDEA’s Sixth World Congress in Hong Kong, where more than 1,200 people from over 50 countries joined together to encourage international dialogue to support arts education around the world. She co-presented with Dr. Jonathan Neelands, whom she first encountered as a graduate student on the Educational Theatre study abroad program in the 1990s. They presented on the nature of building ensemble among teaching artists within arts organizations.

Dr. Demas tirelessly pushes the New Victory Theatre’s Education Department to follow her lead in supporting the arts in the public schools. There is not a better advocate for our profession than Dr. Demas because she makes people feel her passion, ensuring that arts education is a mainstay in schools throughout the area.
NEW YORK UNIVERSITY AND REHABILITATION THROUGH THE ARTS PRESENT

The Prison Theatre Initiative at
Woodbourne Correctional Facility, Woodbourne, NY

By Dr. Philip Taylor

The program was pleased to host a prison theatre forum on Tuesday, October 30. Speakers included Linda Hollmen, Director of Education, New York State Department of Corrections; Katherine Vockins, executive director, Rehabilitation through the Arts (RTA); Rory Anderson, RTA alumna who was incarcerated for 25 years; and Jean King, Deputy Superintendent, Woodbourne Correctional Facility (WCF). The forum launched a prison theatre initiative; details follow below.

Project Background

The NYU Program in Educational Theatre, established in 1966, embraces the idea that theatre can be a powerful transformative agent enabling all participants, actors and audience members alike, to develop important life skills and healthy human interactions, as well as providing opportunities to learn about the history, criticism and design of theatre art. Rehabilitation Through The Arts is a non-profit organization, founded in 1996, which believes in the inherent value of every human being, including criminal offenders and the need for replacing the current punitive criminal justice incarceration system with a restorative approach. RTA offers incarcerated individuals the opportunity to build social, communication, language, literacy and leadership skills and to gain knowledge and respect for self and community.

At the invitation of RTA, the two programs came together to create a unique prison theatre experience for the inmates at WCF. Drawing on principles which guide the NYU educational theatre mission and guidelines embraced by RTA, NYU faculty and student interns have regularly traveled to Woodbourne Correctional Facility to design, implement and assess sustained theatre experiences with a collection of prisoners interested in a theatre-based program, similar to ones already created by RTA in three other New York State prisons.

Beginning with a core group of eight men in November 2005, the number of prisoners has grown to over 20 in two years. These inmates commit to the principles of the collaboration between NYU and RTA, which honors theatre as a medium for change. Prisoners have been involved in a range of practical theatre activities, from dramatic improvisation, to mime and dance drama, to devising applied theatre productions for the prison population. These and other genres of theatre activity promote a process of discovery and exploration, as well as celebrate the power of artistic performance and production. Prisoners have written and performed monologues, studied and created theatre texts, explored styles of acting and directing, and have been involved with devising innovative forum theatre for the process of social change. The Initiative enables prisoners to make, present, and evaluate theatre, and to examine how theatre operates as a community art form.

Mission Statement

The NYU/RTA Prison Theatre Initiative commits to the idea that theatre can be a powerful transformative agent and enables all participants — actors, volunteers (faculty, staff, student) and audience members alike — to develop important life skills and healthy human interactions, as well as providing opportunities to learn about the history, criticism, and design of theatre art. The collaboration provides a unique fit, as both partners understand how theatre can contribute to educating and rehabilitating those most at the margins of society.

If interested to learn more about this initiative, and a way you might contribute to it, please contact Philip Taylor, PhD, Director, NYU Program in Educational Theatre, 212 998 5868, or Katherine Vockins, Executive Director, Rehabilitation Through The Arts, 914 232 7566.
I had the privilege of attending an NYU summer workshop taught by Dorothy Heathcote, a master teacher from England, whose pioneering work with role-play and process drama has inspired teachers from around the world. Her workshop, “Teaching Through Drama,” was a weeklong session filled not only with instruction, but also inspiration. We, as educators, joined a small group of high school students in a brief exploration of the human experience. We were allowed to do so through a creation of Heathcote’s own making: a teaching model called Mantle of the Expert.

From the very beginning, Heathcote reminded us that drama is never just play. It is one degree of separation from real life. Yet that one degree is critical because it fosters self-evaluation, or “self-spectatorship,” as Heathcote calls it. This enables the observers and the participants to think about their choices and consequences. They have the power to act and they are not just objects to be acted upon. In other words, drama teaches us to take responsibility for our choices, and does so within an environment that is safe and protected.

The Mantle of the Expert approach to learning takes the responsibility off of the teacher and places it where it belongs—with the students. By watching Heathcote work with her students, gradually transferring responsibility to them, we were gently reminded that teachers teach, but students educate. This occurs when teachers stop regurgitating what they know, and instead inspire students to attain their own knowledge. We witnessed this as the students began to adapt scenes from The Georgics by Virgil as a form of play. While the students were busy with their “play,” the subjects of history, geometry, husbandry, psychology, social studies and science all played a part in the learning process.

Heathcote used role-play quite often. She was never afraid to jump in and out of it frequently. This enabled her to gain her students’ trust more quickly and reassure them that she was indeed transferring the power over to them. She allowed the students to feel valued. Their opinions and thoughts were just as important as her words. Probably the most instructive moment of the week occurred on the last day, as the students labored to encapsulate their experience with a ceremony to welcome new workers (us) into their group. The students created a world within a vineyard. To finalize the enactment, they decided upon creating a closing ceremony, in which we would all participate. A young man attempted to cheapen the experience by stating that after the ceremony he and his brothers had just blown everyone up. A collective sigh filled the room, as many of us felt annoyed and maybe even a little angry at this boy’s words. And yet, Heathcote, in her infinite quest to never let a student get away with such nonsense, gently, but immediately, identified his actions as self-indulgent, and then proceeded to point out that unfortunately, in today’s world, things like this do happen. Innocent people are killed and lives are affected through the inevitable consequences of someone else’s horrific choice.

Heathcote did not brush off the implications of what this young man said. Instead of saving him from his consequences and brushing off the comment by quickly moving on, she addressed the situation, taking a sour note and incorporating it into a part of the whole. By doing so, she accomplished her ultimate goal—to inspire the students to take responsibility for their own learning, and to teach them that accountability is an integral part of evolving from a child to an adult. I am grateful that she was willing to make the trip “across the pond” from her native England, give her time, and remind educators that drama is a perfect tool for inspiring not only youth, but us as well.
For more than twenty years, there has been a civil war in Uganda between the Lord’s Resistance Army (LRA), a rebel army in the north, and the government in the south. Children in the north were being abducted, brainwashed, taken as soldiers, and then asked to perform the most unthinkable acts of war, even to the point of killing their own parents to prove their loyalty. Those children who managed to avoid or escape the army, spent their lives in hiding; unable to go to school or engage in normal activities without the ominous threat of abduction.

In November of 2006, doctoral student Amy Cordileone showed our World Drama class a video called Invisible Children, which told the story of the child soldiers in Uganda. It was a heartbreaking film, and when the lights came on to reveal our swollen eyes, runny noses, and sinking hearts, I wondered how such atrocities could constitute the whole of some child’s reality? What, if anything, could I do?

As if to answer my question, Amy explained that she and her colleague — fellow doctoral student, Kevin Bott — were creating an educational theatre pilot study-abroad program in northern Uganda. They were looking for three or four students to accompany them on this initial venture. Before I knew it, I was in northern Uganda, unpacking my things and settling in for a five-week adventure.

Along with two of my fellow EDTC masters students, I was in Uganda not only as part of the NYU study-abroad, but also as part of the Teacher Exchange Program, an initiative developed by Amy in conjunction with the non-governmental organization, Invisible Children, which was started by the creators of the video. The program partnered American teachers with Ugandan teachers with the hope that a cultural and pedagogical exchange would take place that would generate fresh ideas and methods of classroom teaching and learning.

I had the privilege to teach English with a wonderful Ugandan teacher named Helen. She not only took me in as a partner, but as a friend. Together, we found ways to merge our ideas of creative and critical pedagogy. Her expertise of the Ugandan curriculum, history, and culture, and solidarity in our compassion for the students made for a rich and rewarding exchange. It was humbling to stand beside her each class, before 80 to 100 students, each affected by war. I was able to connect with the students through the use of poetry, conversation, image theatre, and the imagination they brought into their assignments.

The other American teachers and I also joined the after-school dance club, where we engaged in cultural exchange through dance and music. When I first arrived, they laughed at my clothes and asked me to sing and dance like Shakira, as if I was a walking MTV video. But as the weeks went by, the children began to regard us with a little more familiarity, and by the end of our stay, I could sit in the grass with them during lunch and talk about everyday things. It felt as if we had truly become friends.

All in all, it was the relationships with the teachers and the students that had the most profound affect on us. While the Ugandans had intense stories of suffering, they did not need or want to be patronized by our “swollen eyes, runny noses, and sinking hearts.” They seemed to be resilient people who laugh easily. They are hospitable and generous with their guests. And like anyone else, they are seeking educational opportunities and a chance to be heard. The program in Uganda allowed me to share the gifts that I have been given during my studies in the Educational Theatre program.
Alumni Spotlight

FORMER UNDERGRADUATES TAKE ON THE REAL WORLD

By Christina Zagarino

Immediately following graduation, I began a full-time position at the New Victory Theater where I worked as both an apprentice and part-time assistant for a year. I felt so fortunate to begin my arts education career at such a prestigious institution and with people who are so fully immersed in the arts education community and culture. My colleagues at the New Victory Theater welcomed me and supported me as a new full-time member of the company.

Interestingly, since graduation I have started to feel a great sense of support from not only my work community, but also the Educational Theatre undergraduate alumni. I have discovered that many of my college friends, collaborators, and mentors have acquired jobs in different areas of arts education and have proved to be a wonderful resource for advice, new discoveries in the field, stories of interesting student interactions, and even job recommendations.

In New York City, I have continued to connect with many of my former peers. I have gained a greater understanding of teaching theater in New York from Caitlin Heibach, Sarah Bellantoni, and Jay Diminich (’05), all of whom have been teaching drama in New York schools since their graduation. Scott Lupi (’07) works in the education department of Periwinkle National Theatre developing curriculum and teaching in addition to his administrative duties. Heather Heels (’06) also works in arts administration and has taken particular interest in the not-for-profit sector at Theatre Communications Group as the National Conference Assistant.

I have also begun to learn about the different theatre communities outside of the New York City area. Only a few miles away, Alex Sarian (’06) will begin working in the education department of Playwrights Theatre of New Jersey, where I participated in an annual writing workshop and showcase as a middle school student. This theatre presents fresh pieces for New Jersey audiences of all different ages.

Mary Filippone (’06) recently began teaching theatre with middle and high school students at a charter school outside of Philadelphia, while teaching weekend classes to young people as part of the same theatre program she participated in as a child. While on visits to the area, I have been able to observe, participate, and even assist Mary Steppenwolf Theatre. Recently Erin Funck (’04) relocated to the city and has found a job that combines both her undergraduate and graduate studies as a Research Coordinator for Slover Linett Strategies, an audience research and planning firm for cultural and educational organizations.

When catching up with friends, I often hear them say how much they miss their college years and wish that they could return to them. I, too, miss my time at NYU. However, I am grateful to be working somewhere that encourages me to use those experiences. My time in NYU’s Educational Theatre Program prepared me for this position, and I feel confident that I will continue to grow as an artist, educator, and human being.

Many of my college friends, collaborators, and mentors have acquired jobs in different areas of arts education and have proved to be a wonderful resource for advice...

Path to Success: An Anecdotal How-to Guide for after Graduation

By Jaclyn A. Silvestri ’06

All of a sudden, I’m a college graduate! No longer can I roll out of bed and walk to class in torn jeans and ironic t-shirts. The days of Thursday-Night-Theme Parties are over. My expectations have shifted from “making the grade” to “making the paycheck” and from writing papers to grading papers.

Despite that “impending doom” feeling so well-harvested during my last semester at NYU, I’ve found “doom” to be quite lucrative as a college graduate.

For some reason or another, post-college life has universally been presented to me as some sort of looming, scary, spiraling pit-of-reality. The age-old question of “Now what?” plagued me as a twenty-one year-old entering the workforce. I’ve watched some of my older friends move back home after college, unemployed, gaining weight, and waiting for something to happen. I’ve seen former graduates leave school and apply for jobs they feel suit their degree and abilities, only to wind up struggling financially and emotionally.

Maybe I’m just one of the lucky few, but my post-graduate months have been full of amazing opportunities and countless real-world adventures. From the time I finished class in December to my initial interviews for work, I’ve been prepared to face my path. If there’s one thing NYU’s Program of Educational Theatre taught me, it is self-reflection.

In January, I was hired as a maternity leave replacement at The Dwight School. Though my continued on page 11
A REPORT FROM THE FIELD: HONG KONG SUMMER 2007
IDEA 6th World Congress of International Drama/Theatre and Education Association

By Dr. Nan Smithner

This summer I journeyed to Hong Kong to attend the IDEA conference, where I was excited to participate in the enormous contemporary global enthusiasm for theatre education. I was, in the words of Secretary of Home Affairs Tsang Tak-sing, “...inspired and galvanized into learning and furthering the mission of drama/theatre and education for our younger generation to command an essential communicative language.” The discussion of best practices in our field was addressed by a global group of performers and educators, all who openly acknowledged the value of creative, aesthetic, and kinesthetic intelligences, as well as rational skills.

The theme of the Congress, which meets once every three years, was “planting ideas,” with the inspiration to encourage a cross-fertilization of notions and visions in our field. As the Chinese saying goes, “It takes ten years to grow trees, but a hundred years to cultivate people.” In this very fertile setting, artists, teachers, community development workers and activists met to partake in a feast of keynotes, workshops, round tables, paper presentations, discussion groups and performances.

When I walked into the conference I was immediately surrounded by a multitude of my former Asian students from the past 20 years of my teaching, who have now become teachers and educators themselves. They were from Korea, Japan, Taiwan and China, and converged in Hong Kong, a wildly-paced city where, in the words of IDEA president Dan Baron Cohen, “…the future has fixed its questioning gaze in a mixture of Confucian clarity and postmodern cool.”

I attended a special interest group entitled: “Educating Local Teachers for Drama/Theatre: What are the Relevant Choices from Global Practice?” Therein teachers and professors from around the world discussed current challenges and possibilities for teacher education. Another highlight of the conference was a panoply of performances from international performers and youth groups from the Philippines, China, France, Taiwan, Peru, Malaysia, Thailand, Korea, Macao, France, India, UK, Israel, Brazil, Canada, Italy, Cambodia and the U.S. Many local school groups and performers from Hong Kong contributed as well.

I taught a workshop entitled: “Physical Theatre: Devising Original Work with Youth and Community Groups,” with 25 people from many different countries. I invited them to improvise in their own languages and create original material on dreams, and also on the subject of “Time,” which was chosen by the group. My workshop was met with great enthusiasm, and was even reviewed by one of my young students in the newsletter that was published daily at the congress. According to student, Larry Ng, “The body expressivity of the participants was unleashed from the ‘realistic’ bondage of our

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Where Are They Now?
Profiles of Recent Alumni

James V. DeVivo, (MA EDTC) 2001, was promoted to Director of Education at Playwrights Theatre (NJ) in September 2007.

John Shorter, (MA) 1993, recently received the Rod Marriott Life Time Achievement Award from the New York State Theatre Education Association at their annual convention. John has served as President and Vice President of the organization on several different occasions. He was the Secondary School Theatre Program Director at Manhasset High School for thirty years before retiring a year ago to become the Educational Sales Division Manager at Rubie’s Costume Company, Inc. His award is inscribed “For his countless hours of sharing his passion for theatre with students and teachers, to whom he was devoted throughout the course of his career and thereafter.”

One of John’s former students, Babylon High School theatre director and English department chairperson, Lisa Drance, gave a very moving speech about him at the awards ceremony.

Steve Press (MA) 1967, was just given an Endowed Chair in Holocaust and Genocide Studies from Dutchess Community College (SUNY), Poughkeepsie, NY, where he teaches theatre and directs productions. He just published an article in Congress Monthly, the magazine of the American Jewish Congress entitled, “The Voice from the Secret Annex.” He originally wrote the article for the 50th anniversary of the original Broadway production of The Diary of Anne Frank. While in his 20s, he played Peter over 800 times under the direction of the great director, Garson Kanin. Dutchess Magazine published a profile article about his work with The Diary of Anne Frank. Last May he published an article about musical theatre, “We Love the Musical,” for New Standpoints Magazine in France. He is completing a series of lectures for CLS (Center for Lifetime Study) of Marist College. The series is titled “Everything You Ever Wanted to Know About Theatre.” He is preparing to direct a new production of Shakespeare’s Merchant of Venice, part of his work for the Endowed Chair. He is inviting Ms. Anna Sommer from Poland, an expert on Auschwitz. The production will show that the roots of the Holocaust were already well established in Shakespeare’s Europe. His children’s play, The Spider and the Bee, published by Samuel French, Inc., still gets many productions around the country. The Spider and the Bee was written while he was in graduate school at NYU. The “late, great Professor Lowell Swortzell” was his teacher and the play was written for one of his classes. Equity News will publish a short piece he wrote about West Side Story in their next edition. Plus Back Stage, the theatre trade paper, published a piece he wrote in their Aug. 30/Sept. 5, 2007 edition.

Nicole Losurdo, (MA EDTC) 2005, is the Education Manager at The Auditorium Theatre of Roosevelt University in Chicago. Previously, Nic served as Drama Director and then Program Director for a children’s sleep-away camp in Pennsylvania.

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Classical Greek drama reflected the concerns of the society from which it emerged more than twenty-five hundred years ago. Yet, the Program in Educational Theatre’s production of The Eumenides, directed by Dr. Nan Smithner, engaged students, theatre artists, and audiences with questions of gender and justice that remain relevant today. The production’s fiery furies, charismatic gods, and hot-blooded mortals wrestled with matriarchy versus patriarchy, and punishment versus vengeance — concepts that continue to resonate in this day and age.

The drama of ancient Greece was both an aural and visual medium that mesmerized spectators with its language and spectacle. These elements were put to equally effective use in Pless Hall’s Blackbox Theatre. Dr. Smithner and her creative team drew upon diverse cultural and artistic influences in a re-envisioning of Aeschylus’ dream-play. The synchronized choruses, ornate masks, and grand gestures of the Greek amphitheatre were translated into visceral images, expressive physicalities, and haunting soundscapes. Shadow puppetry, toy theatre, post-modern dance, storytelling, cinematic devices, and other theatrical conventions were combined to create an interpretation of The Eumenides that speaks to today’s audiences. These cutting-edge aesthetics served to highlight pertinent questions about gender oppression and the enactment of justice in contemporary society.

Steinhardt’s Program in Educational Theatre encourages numerous pedagogical and artistic approaches to explore these and other types of questions. Peering through the lens of character is one such strategy. Working both in and out of role, teachers and students can engage in dynamic activities to open up distinct and diverse learning perspectives. In the spirit and practice of this educational theatre mode, I engaged in a recent dialogue with fellow Eumenides cast member, Ami Formica. I hoped that our conversation, conducted both in and out of role (as the god Apollo and the fury Tisiphone, respectively), would deepen our understandings of gender oppression and justice as portrayed in The Eumenides.

Apollo: The male’s role in sustaining life and creating order should be more fully acknowledged. As one of the new gods, I believe that this change needs to happen to bring about a better, more civilized world.

Tisiphone: This change devalues women. As some of the oldest gods, the furies represent women. Why should women be silenced in this change?

Apollo: It’s about evolution, growth, transformation. Out with the old, in with the new! My Priestess will help me usher in this new era of enlightenment!

Tisiphone: (Growls) Why is new better?

Apollo: The old system of the furies indiscriminately punishes only those who murder a blood relative.

Tisiphone: If people think they can kill their own family, without suffering torment at the hands of the furies, how can we ensure they won’t be breaking laws and running wild?

Apollo: We new gods propose a system of justice in which humans are tried by a jury of their peers—as long as that jury is made up entirely of men. We see this as more trusting of humans, and more reasonable.

Tisiphone: A court system in which a murderer, like Orestes, could be set free? How is that reasonable?

Apollo: Well, the furies’ alternative of torture as punishment does not seem reasonable to us. It is unjust for Clytemnestra and Clytemnestra’s ghost to commit murder and incite violence. In such cases, I support killing in the name of avenging a husband and father, such as Agamemnon. That’s about honor among men.

Manuel: Let’s step out of role.

Ami: This is difficult because I don’t agree with everything that Tisiphone thinks. It’s odd that the furies only avenge murder of kin. As a pacifist, I think all human life is valuable. I disagree with a cycle of vengeance. It does not address the heart of the problem, which is the question: Why does killing occur?

Manuel: It disturbs me that Apollo believes that some vengeance killings have a place within a humane system of justice.

Ami: I feel passionately about the role of the furies as strong women. The new, chauvinist system of justice as promoted by the younger gods Athena, Apollo, and Hermes silences women. Essentially, much of the ancient justice system was based on the devaluing of women. It was a shock to see how blatantly women were “dissed” in The Eumenides, especially by Apollo.

Manuel: Yes, it’s awful and so overt!

Ami: Nonetheless, I really loved how wild, bestial, and free I could be as a fury, which is so different than how women are allowed to behave in many cultures. As a woman, I’ve learned behaviors that involve smiling, speaking a little higher, and trying really hard to be “understanding” of people. That’s who I am. But, there are other parts of me that are strong, grounded, and opinionated — parts of me that I know I don’t have to apologize for myself. Only through theatre and
IDEA 6th World Congress
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pragmatic daily lives that make our bodies merely functional."

I was joined at the conference by colleague Dr. Edie Demas, who then stayed on after I left to contribute to a World Creativity Summit. In this three-day session, innovators in the field joined together to explore creative pedagogical strategies for the 21st century. We hope to hear more about their findings in addressing the global challenges and concerns of our time. I also encourage all of you to attend the next IDEA Congress in 2010 in Brazil, which promises to be another extremely inspiring and stimulating experience!

Where Are They Now?
Profiles of Recent Alumni
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Laurie Gruhn, (MA) 1991, is the Assistant Head of School and Head of Lower School at The Browning School, an all boys’ K-12 school in NYC. She has been there 10 years, and teaches at least one class a year — always using techniques of Theatre in Education, whether it is a drama class, an ethics class, or a speech class. She also uses the approaches to teaching mid-dle school demanded reflective practice, and I was quickly reminded of my own drive down that long, hard road called adolescence. It’s a road I’m glad I’ve only had to drive down once, though this new daily dose of raging hormones, self-consciousness, and braces brings back many vivid memories.

After ten weeks and a production of Grease, I found myself back where I had been in January: searching for work. On a whim I decided to contact actor/comedian Michael Showalter, whom I knew to be based in Brooklyn. In a brief and haphazard email with the subject “Young Jedi for Hire,” I expressed my need for something to pass the time, and my list of qualifications included things like “I’m half-Jewish” and “I make a mean spinach dip” (which I do, by the way). Within a week I found myself working for Mr. Showalter doing menial tasks, like finding him a summerhouse in the Hamptons, or deleting emails from other fans that wanted to be his assistant. Then a few weeks later, he got me a job working with him at Comedy Central.

I was at Comedy Central for a few months as a Writer’s Assistant on a new pilot called Michael Ian Black Doesn’t Understand. I retrieved coffee and tea for Michael Showalter and Michael Ian Black on a daily basis, and occasionally we played Boggle. I learned the “ins” and “outs” of making a TV show, in particular, how to write one. Evenings called for a train-ride back downtown to the internet startup that graciously gave me health insurance and rent money in exchange for my words. I was working 80-hour weeks, learning new screenwriting software, and lamenting over the latest issue of New York Magazine, featuring the instability and struggle of American’s most recent crop of 20-somethings. The crazy thing is that despite all the work and the long hours, I was happy. Most of all, I was thankful for this post-college cornucopia of opportunity!

Around June the pilot wrapped, and on my last day at Comedy Central, I was called in for an interview at The Dwight School for a full-time position. Because of the recommendations received from both my student teaching placement in the third grade classroom and the head of the Theatre Department, I was welcomed back for the 07-08 academic year, teaching Drama in grades 6-9, and working through an in-house tutoring program with students grades 9-12. The year has just begun and I can already tell I’m going to be really happy here.

Now, I’m a full-time teacher and part-time comedian. I still help out Showalter and I conduct research for a professor at NYU. I’ve even joined a sketch comedy troupe! As far as rules for being a successful alumnus, you can count them on less than one hand: follow your instincts, take some chances, do a good job student teaching, and reflect.
By Ryan Weible

On September 15, the Theatrix! Student Theatre organization presented their annual Twenty Four Hour Play Festival. Earlier that week, the gauntlet was thrown to the students of Steinhardt in the Program in Educational Theatre with the following prompt: “Five playwrights, five directors, sixteen actors, a stage manager, a designer... twenty four hours, five plays. Can they make it?” And make it, they did.

On September 14th, the playwrights and directors met for the first time, eager to learn what the process had in store; each director armed with an image or object to spark the creative juices of their authors; each playwright armed with nothing more than a blank page, a vast imagination, and the determination to compose a ten-minute play in less than twelve hours. Out of a bag, playwrights drew directors, images, and objects; directors drew actors, rehearsal spaces, and times; the metaphorical starter pistol was fired, and the writers were off.

The next morning, the plays were in, the directors and actors arrived, and as soon as the plays were handed off, rehearsals began. The combination of discovering a new play with new people in a matter of hours was not only thrilling, but a true collaboration. Everyone, from the actors, directors, and playwrights, to the Stage Manager, Teresa Fisher, and the producer, Jennifer Miranda Holmes, was filled with excitement and a desire to make the plays come to life.

By that night, the plays had been rehearsed, survived tech, the actors were prepared, and the playwrights were ready to see their creations receive the gift of life. The plays: Perspective, written by Tom Hoefner, was directed by Ryan Weible and performed by Kyla McCracken, Sarah Pencheff, Erica Giglio, and Michael Tyrell. It tells the story of two artistic roommates trying to run away in Your DNA for an A, written by James Webb trying to escape. Through the barriers of my former existence, I was filled with a desire to express my stories both verbally and non-verbally through a combination of movement and text. My initial design for this piece excluded text, yet as the piece evolved, the words came as necessary wings to carry the play forward. My goal in creating this piece was to embody the cultures that defined my play. A serendipitous subway ride and Craigslist ad later, I was fortunate to find two women who perfectly fit the roles. With their enthusiasm, the piece was truly a joy to direct. Hiromi, who played the Japanese woman, moved here to study dance and English. Working with her was like a continuation of my teaching experience in Japan. I had to be cognizant of directing her part, breaking it apart, and putting it back together, trying to connect to, and authentically represent, the cultures that defined my play. A serendipitous subway ride and Craigslist ad later, I was fortunate to find two women who perfectly fit the roles. With their enthusiasm, the piece was truly a joy to direct. Hiromi, who played the Japanese woman, moved here to study dance and English. Working with her was like a continuation of my teaching experience in Japan. I had to be cognizant of directing her part, breaking it...
ing to understand each other and accept their differences or similarities. Fraternizing With The Enemy, written by John Socas, directed by Daphnie Sicre, and performed by Randi Gordner, Gretchen Davis, Meghan Riley, and Lauren Hanna, dealt with harassment through the humiliation of hell week and pledge night at a sorority. The Full Panty, I Mean Knickers (A Bawdy Northern England 80's Revue), written by Marisol Tirelli Rivera, directed by Tyson Schrader and performed by Michael Lopez Saenz, Marilyn Cole, Erin Ronder, and Amy Cordileone, brought the audience to a different era. In the midst of a karaoke show, 80's music and styles are explored. Your DNA for an A, written by Erin E. Phraner, directed by Aminisha Ferdinand and performed by James E. Webb and Kristin Stadelmann, proved that sometimes DNA is more important than love. As a top football player seeks assistance from a nerdy biology student, he is confronted with the idea of having to “take one for the team.” Finally, Homage to Edvard Munch, written by Joe Salvatore, directed by Britt Shubow and performed by Honey Goodenough and Manuel Simons, examined love in the era of internet dating.

Each and every play was beautifully conceived, superbly acted, and brilliantly directed; it was an honor to participate in this event. It was a thrilling experience and every person involved reminded me why I love being an artist and an educator: the joy, the passion, and support are palpable and invigorating.

down slowly and spending significant amounts of time coaching her to access and express anger. Working with Giselle, an acting student at the New School, who played the Indian woman, was a great opportunity to collaborate with a talented actress who shared similar experiences. The most challenging part of directing this play, was directing myself. I questioned whether my movements would be enough to explain certain scenes; whether my kabuki performance would do my sensei justice, and I wished I took Dr. Smithner’s physical theatre class to make the bathroom scene I mimed more believable. Having Anna Scanlon as my assistant director to oversee and inform my decisions was certainly valuable, and overall, I was overjoyed with having the ability to perform my stories. I decided to focus more on conveying my messages, rather than being too self-critical.

Nacho Nason was a gem in awakening the piece with his sound and music direction. His musical choices accurately captured the moods I was trying to establish and enhanced the emotional quality of the piece. Timing the various songs and soundscapes with the flow of the play was a tedious process, yet Nacho truly managed to bridge each moment together.

Friday night’s performance of External Introspection allowed me to revisit and reconnect with these countries and my experiences within them. Performing this piece taught me to trust my abilities as a theatre artist and to offer audiences a chance to embark on an emotional and entertaining journey. This entire semester, I’ve heard Russell Granet insist that, as teaching artists, it’s important to maintain our art. Until I was actually performing Friday night, I did not comprehend the truth in this notion. External Introspection acts as the beginning of my path. I am thankful to all who made the effort to share in this beginning with me.
Shalom Sahbity is an arts education partnership between Egyptian and Israeli American Educational Theater Master’s Students, Simnia Singer-Sayada and Catherine Hanna. Shalom Sahbity began in October 2006, after listening to each other voice our opinions in our research methods course, taught by Dr. Christina Marín. When we spoke after class, we found we were both committed to addressing the ongoing political conflict between Arabs and Jews, and looking for a way to bridge this conflict with educational theater. We immediately built a warm and open communication. It did not take us long to figure out that collaboration between us would not only be extremely valuable, but it would also be necessary.

Dr. Christina Marín encouraged us to collaborate on class projects. We then continued to build on our ideas and submitted a proposal for a grant from NYU’s Center for Multicultural Educational Programs. We created a performance for the 2007 “Ism Project.” From December 2006 to April 2007, we spent ten to twenty hours a week conversing, writing, sharing stories, re-writing, exchanging resources, improvising movement, and playing games influenced by Chris Vine’s Theater of the Oppressed course. We were working towards creating a multifaceted educational performance piece using drama, dance/movement, and media to tell our personal stories and experiences of the Middle East. Our hope was to stimulate a reconstructive dialogue for our audiences, about the Arab-Israeli conflict. We performed the piece for the Hunter College Walls, for Dr. Miriam Berger’s NYU Dance Therapy class, at Borders, at the “Ism” Gala, and for a New York City Public Middle School.

This partnership has been healing for us, as individuals, for our families, and for our own small communities.

Even though we are reaching the end of our EDTC Masters program, we are continuing the challenging conversations, the exchange, and the playing. This partnership has been healing for us, as individuals, for our families, and for our own small communities. We believe that this kind of dialogue is crucial and that it can be enhanced through the use of the arts. We are currently seeking more opportunities to fuse our backgrounds and interests in sociology, educational theater (specifically Theater of The Oppressed), human rights, third world development, comparative conflict analysis, dance, and movement; to expand our piece and share it with other audiences. We are seeking ways to move beyond performance to creative curriculum development and programming that could reach New York City schools, communities, and beyond.

We are inspired, challenged and committed to our work together and curious to see what develops in the future.

Salam, Shalom.
This past August, a small group of Masters and PhD students in the Educational Theatre Program at NYU had the once-in-a-lifetime opportunity to study with the renowned director, Augusto Boal at the Center for Theatre of the Oppressed (CTO) in Rio De Janeiro, Brazil.

I was tempted to relay my experience with Augusto Boal and the CTO this past August through a detached, journal-worthy-sounding essay, chock full of buzz words, and excessive quotes. As I revisited the trip's impact on both my professional and personal life, I realized that the work with Boal is so profoundly unique, that academic jargon can never do it justice. Words cannot capture the melodious sounds of Portuguese, the lingering taste of the first sip of a Caipirinha, or the overwhelming satisfaction one feels after successful collaboration.

I arrived in Rio sleep-deprived, overloaded with theory, and the kind of nerves a teenager feels before meeting his/her favorite rock star. I had read all of Boal's translated books, and was particularly well acquainted with Games for Actors and Non-Actors. I had yelled “Stop!” and entered the role of Protagonist in countless Forum Theatre sessions that took place in NYU classrooms. Yet, none of this could have prepared me for my experiences in Brazil.

The moment one enters Boal's laboratory of theatre, one feels the sensation of visiting an alternate universe. For me, passing through the yellow, satin-covered, diamond-shaped entry way into the rehearsal space at CTO for the first time was akin to Dorothy awakening in Oz. It was as if the New York City routine had been magically removed. I suddenly knew what Joe Salvatore meant when he expressed that a pedagogue's responsibility is to create the proper circumstances for learning. At CTO, both my brain and body felt safe being open and vulnerable, two qualities necessary for learning.

I wondered how I felt safe in a country where so many things, including the language, felt foreign. Perhaps, it was because through Boal and Brazil, I discovered that another form of communication, the language of aesthetics, is much more powerful than the written and spoken word. Theatre is, according to Boal, the “most natural form of learning, and the most primal.” I felt safe because I was using the language of my childhood.

The Forum Theatre pieces we created at CTO were built on non-verbal forms of communication, growing out of abstract sculptures, and silent, moving tableaux. Only in the last stage did we add words. Our words grew out of the movement, rather than vice versa. This style of creating theatre runs contrary to most traditional methods in which an actor discovers his/her movement through textual analysis.

The emphasis on movement paid off as we viewed, and entered into as spect-actors, various Forum pieces performed in the Rio area. At Jurujuba Psychiatric Hospital, the group, Pirei na Cenna performed a piece entitled, É Melhor Prevenir que Remédio Dar (It is Better to Prevent than Give Medicine), in which a young woman must convince her boyfriend to use contraceptives. The performance was entirely in Portuguese, but the set, props, costumes, and movement were so clear, that language was not a barrier. Members from the NYU Educational Theatre community eagerly jumped into the act, using the language of aesthetics to convey possible solutions.

At the culmination of the workshop, we presented three Forum Theatre pieces for the local Rio community. Once again, the language of aesthetics proved an effective way to overcome the verbal language barrier. Non-English speakers intervened as spect-actors, communicating with their bodies, props, and sometimes their native tongues. In one piece entitled The Power of Love, a young woman struggled to find a way to make her family accept her as a lesbian. The actors playing oppressors used large sticks to assert their authority, and confine the protagonist to a religious regime characterized by bigotry. This simple prop spoke far more than any word, as a non-English spect-actor rearranged the sticks in a barrier formation, indicating how he felt his family had trapped him with their intolerant ways. The moment transcended words. Through theatre, the actors and the audience had a dialogue about the universal desire to be accepted and loved.

In the months since the workshop in Brazil, I have relived moments such as these again and again. Prior to the trip, I struggled to wrap my head around, and at times even snickered at, Boal's statement, “Loving is Art and Art is Love.” It all seemed too simple and cliché. Now, however, I understand that our capacity to love is what enables our creativity, and allows us to be affected by art. Through the language of aesthetics we “speak” love. Love of art, love of each other, and love of ourselves. In Brazil, I rediscovered the language of aesthetics, and in turn, rediscovered love.
UPCOMING EVENTS

STORYTELLING

Regina Ress, Producer
Provincetown Theatre,
133 MacDougal Street,
Adults - $5.00/Children & NYU folks - free

If You Are Falling in Love, Dive!: Love Stories by Regina Ress, Friday, February 1 at 8 pm

Songspinner: A Musical Tapestry of World Tales by Heather Forest, Sunday, March 9 at 3 pm

Cuban Tales From Here and There by Carmen Deedy, Sunday, April 6 at 3 pm

KINDERTRANSPORT

By Diane Samuels
David Montgomery, Director
Provincetown Playhouse, 133 MacDougal Street,
$15 General, $5 with valid NYU ID
8 pm – Feb. 22, 23, 28, 29 and March 1;
3 pm – Feb. 24 and March 2
For more information and ticket reservations, please call 212 998 5281.

THEATRIX! STUDENT FESTIVAL OF ONE-ACT PLAYS

Jennifer Miranda Holmes, Curator, jmh502@nyu.edu
Black Box Theatre, 82 Washington Square East, Free
April 4 – 6, 2008

TWELFTH NIGHT

Shakespeare Youth Ensemble
Joe Salvatore, Director
Provincetown Playhouse, 133 MacDougal Street, Free
April 11 at 7:30 pm,
April 12 at 2 pm and 7:30 pm

FORUM ON SHAKESPEARE: PAGE, STAGE, ENGAGE!

Joe Salvatore, Chair
Kimmel Center for University Life, 60 Washington Square South,
Conference Participants $250; Students $50; Early Bird/NYU Alumni/Presenters $175
April 24 – 27

FROM THE SEPTEMBER 15 THEATRIX TWENTY-FOUR HOUR PLAY FESTIVAL: MEGHAN RILEY CAUGHT HASSLING LAREN HANNA IN FRAZERINIZING WITH THE ENEMY

NYU Steinhardt
Revue
WINTER 2007
Steinhardt School of Culture, Education, and Human Development
Program in Educational Theatre
Joseph and Violet Pless Hall
82 Washington Square East
New York, NY 10003