PROGRAM IN EDUCATIONAL THEATRE

DRAMA EDUCATION AND YOUTH THEATRE

Course Book

STUDY ABROAD
LONDON, ENGLAND
SUMMER 2009

E17.2107.099 Teaching through drama I (3 points)
E17.2108.099 Teaching through drama II (3 points)
PROGRAM IN EDUCATIONAL THEATRE
SUMMER 2009
LONDON STUDY ABROAD COURSE BOOK

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Greetings from the Program Director

Study abroad has been a part of the educational theatre curriculum offerings at New York University since 1973. Since that time, nearly two thousand American and international students have worked with the most innovative and influential leaders in British drama education. These names have included Peter Slade, Brian Way, Dorothy Heathcote, Gavin Bolton, David Hornbrook, John O’Toole, John Hodgson, Cecily O’Neill, Jonathan Neelands, Warwick Dobson, Tony Goode, Helen White, Chris Vine, Judith Ackroyd, and many more.

The British curriculum in drama education has been an inspiration to many other countries for its privileging of student voice, and its experimentation with powerful strategies of engaging young people with drama. People would come worldwide to study with those leaders, in their quest to understand how to structure dynamic drama experiences in classroom and community settings. It is perhaps the movement inspired by Dorothy Heathcote in 1954 which most set the world alight, as she developed her own version of process drama. Arguing for a different conception of aesthetic education, which had until that time privileged reenactments, theatre skills and disciplinary knowledge, Heathcote discovered that interesting things could happen with children when they experienced a reflective theatre form. As children engaged with structured and spontaneous drama, with the leader taking a prominent artistic role, drawing out students’ knowledge, a new era emerged in British curriculum. This era has come under scrutiny in recent times, especially in a standards-based climate, where the argument for attainment levels, quantifiable outcomes, and measurable targets is often proclaimed.

The NYU study abroad program in educational theatre encourages critical thought, where our students are placed in intensive workshop settings as they attempt to figure out what it means to be an effective theatre educator. In America, we have known for some time that you cannot separate process from product, or product from process. Both are inextricably linked, whether one is creating an improvised drama on teenage suicide, or teaching a unit on Shakespeare, our orientations in drama education recognize that an educator’s knowledge of theatre form is central to innovative curriculum.

This is an intense experience, but a transformative one; one which has students often saying that their international studies were a highlight of their time at New York University. I am excited that you have taken the plunge, signed the checks, booked the plane flight, and embarked on what will be an unforgettable journey in your education.

Philip Taylor, PhD
Director, Program in Educational Theatre
STUDYING IN LONDON

Introduction to the City

Very few areas of Britain have been formally planned. The shape of the cities and countryside has gradually evolved over almost 1,000 years, the last 500 of which have seen the most rapid growth. You will find then that most cities in England will have an historic center (usually the site of the Church or Cathedral and the Guildhall or Council Chamber), so some understanding of history is useful in helping you find your way around.

The great river Thames afforded easy access when roads were few and primitive. “The City,” now the business or financial center, was the original London (containing St. Paul’s Cathedral and the Guildhall) established on the north bank of the river and close to the only bridge spanning its water for a long time. Now many bridges cross the Thames linking the north to the south and expansion has made it necessary to divide London for administrative purposes into the Borough of Inner London and thirty-two Boroughs of Greater London.

It was in the 18th, 19th, and 20th centuries as the population grew that London sprawled increasingly into the surrounding countryside, the area of the west (The West End) being more affluent and the area to the east (The East End) being more associated with poverty and deprivation. At the present time theatres and nightlife, together with the main shopping and department stores are usually to be found in the west of the city.

In Central London’s West End, Piccadilly and Leicester Square establish a “heart” (or modern centre) with several arteries leading from them. Shaftesbury Avenue goes north and contains many leading theatres. The Haymarket (with two theatres) and Charing Cross Road leading south to Trafalgar Square. In its turn, Trafalgar Square leads to the Strand (more theatres) to the east, The Mall (Buckingham Palace) to the southwest and Whitehall (Parliament and Big Ben) to the south.

This basic overview should help you read the London Map & Guide and enable you to see how the plan of the Underground works. Keep these with you and use them regularly. If you need more detailed guidance, the London A-Z Street Map will clarify layout and locations. You can also find guide books in your local library and bookstores, and online resources to help familiarize yourself with the area before you arrive. Some online places include: na.visitlondon.com, www.londontown.com, www.thisislondon.co.uk/home/, www.aboutbritain.com, www.london.gov.uk/, www.timeout.com/london, and www.streetmap.co.uk.
Travel

Today, London has a comparably well integrated transport system. The most frequent and reliable service is that of the Underground (or “Tube”), and if you change enough times, it is possible to reach most areas of Greater London without much inconvenience. Included in this course book is a Tube map for your convenience. Sometimes a more direct route can be by over-ground red bus, but traffic problems can lead to delays and waiting, especially in rush hours or late at night. It is, however, always worth checking bus routes as travel above ground is a useful way to orient oneself to the sights of the city. Plus it is cheaper and more scenic.

Although getting around in London can be expensive, it is very convenient. To save money, you should purchase an Oyster card. It’s similar to a Metrocard. We suggest putting about twenty to forty pounds on your Oyster card or you might purchase the 7-day Travelcard. Do some research and see which you prefer. You can buy your Oyster card in the same places that sell top-up cards for cell phones (see mobile phone section). You can also buy your card online (www.tfl.gov.uk/tickets). There is a pdf on that website that explains fares, etc. You can also find more maps there.

Greater London is divided into 6 transit zones. The Zones radiate out in a circular pattern from Central London, with the major attractions as well as the Thames, Covent Garden, Soho, The West End and the City all being found in Zone 1. The commercial, retail and financial heart of London is to be found in Zone 1. Zones 2 through 6 are primarily residential, spreading outwards towards London’s massive ring road, the M25. Anytime you travel beyond one zone the fare raises and you must have “top-up” money on your Oyster card to cover the additional expense.

To further establish where you are in the city, you'll need to understand the postal code system of London. It wouldn't normally be important to understand the postal grid of a new city, if it weren't for the fact that Londoners use this labeling system as their primary way of describing where anything is located - giving you a quick idea of where in the city you are trying to get to and how far away it is. Simply put, the letters N,E,S,W are used and represent the four major directions (as you'd expect). The four minor directions are used as well NW, NE, SW, SE. A number following this indicates roughly how far out, in a spiral, from Central London you are. Note also that a 'C' for central after an E or W indicates that you are still in Zone 1.
Putting this to use...W1, WC1 and WC2 are main destinations housing Soho, Covent Garden and the West End Theatre District. EC1 and EC2 are home to Bloomsbury and the City or ‘Square Mile’. Harrods and High Street Kensington shopping areas are in SW1, while Camden Town is NW1. Within Zone 1, you can walk almost anywhere without needing to negotiate major freeways like in most modern cities.

Hailing a taxi may be convenient, but it is far from cheap. If you are traveling alone at night, it is certainly your best option for safety reasons. During the day, with consideration for traffic, it is an unnecessary expense, and often will not get you to your destination significantly faster than the tube or bus would. Allow yourself more than enough travel time when traveling to class, schools or the theatre, and you will be fine.

Your GA will have bus route and tube maps available for you at the opening reception when you arrive on the 21st. You can also pick up free maps in the tube stations. You will be expected to find your own way to theatres, schools and workshop venues after the first few days. Before arriving in London, please look up directions on your own as well as download or find maps to get more familiar with the city before you arrive. It'll ease your transition once you do arrive.

**Cash in London**

Britain works on a decimal coinage system similar to the one we use in the United States. There are 100 pence (p) in the Pound (£), with coins in the value of 1p, 2p, 5p, 10p, 20p, 50p, £1 and £2. The £1 and 20p coins are the same size, but you should have no difficulty differentiating between the two as the £1 coin is much thicker and heavier than the 20p and is also gold rather than silver. Notes are available in values of £5, £10, £20, £50, and £100. The different denominations are printed with different color ink and they also vary in size.

Utilize the ATM when possible or use credit cards. Though travelers’ checks have been the most reliable source of cash when traveling abroad in the past, getting to a bank or money exchange can be inconvenient, time consuming and costly, as you are charged an extra fee each time you trade the checks for bills. Check your card, and as long as it utilizes the same system as the ATM you are at (often Cirrus or NYCE), you will be able to take money from the machine at the exchange rate established that day. You should contact your home bank and credit card companies about your travel plans before leaving to avoid the possibility of your cards not working. Also, be sure that your PIN (for all ATM and credit cards) is four digits long, as that is the international requirement.
The exchange rate between the British Pound and the US Dollar continues to decline. As of May 1, 2009, £1 is equal to $1.49. Beware that though things may appear to cost the same everywhere you go in London, if the price looks similar to what it is at home in the US, then you are paying almost twice as much. An example to illustrate this would be that if you take £100 from an ATM, you are in fact taking out $149. This amount does not include the fee your bank may charge for taking money out of a foreign ATM. Consider converting the amount of money you have budgeted for the program to GBP (Great Britain Pound) before you leave so you have a better picture of how much money you will actually have. Check out the website, www.xe.com/ucc/ or www.x-rates.com for currency conversion.

**Telephones**

At Minerva Court, rooms will be equipped with telephones. However, it would be less expensive to use a phone card (as opposed to calling cards, which are from the states and much more expensive) to make calls to the U.S. or elsewhere. Phone cards can be purchased almost anywhere and will save you money when calling home. You can get them for varying amounts and they will work from most pay phones. London’s country code is 44. You will be given your phone number when you get to your flat.

**Mobile Phones**

Check with your cell phone service provider, as you may be able to use the cell phone you already own abroad, though this may incur very high charges unless your service provider has an international plan available. Some cell phone companies also rent international phones.

A less expensive route may be to rent a mobile phone. The great thing about renting a phone in England is that it is almost always FREE to receive calls, even if they’re coming from abroad. It is not advisable to make many international phone calls from a rented mobile phone no matter where you get it because it will be very expensive, typically running £1.50 ($2.99) per minute from the UK to the US. The catch to renting a cell phone is that you either have to place a hefty deposit (can be as high as $500) or have money pre-authorized on a credit card (also can be as much as $500) as security. Most companies will deliver the phone to you either here or once you’ve arrived abroad. If you choose to investigate this option, some websites to look at are: www.mobell.co.uk, www.roberts-rent-a-phone.com, and www.cellhire.co.uk.

You can always purchase a compatible mobile phone here or once you arrive in London. The convenience here is that you buy “top-up” cards which work in the same way as calling cards, rather than incurring charges to be paid later. You can purchase a pay-as-you-go mobile phone on the website http://shop.orange.co.uk. You can then have it activated when you arrive in London at the Orange Shop, located at 4 Cowcross Street (down Farringdon Lane). They are open Monday—Friday from 8:30am to 5pm. You can also check out www.carphonewarehouse.com, where you can purchase SIM cards or pay-as-you-go phones. Once you arrive, you’ll find there are many places which sell mobile phones and top-up cards, including Ryman stationery stores.
Computer Access and Printing

Minerva Court has wireless connection throughout the building if you choose to bring your laptop. It is a very good idea to bring your laptop. While some people share theirs, it can be difficult to make sure you both have adequate computer time. Make sure you fill out the wireless registration form sent to you via email and return it to Jonathan Shmidt (jshmidt@new42.org) as per his email. You must pay 12 pounds in cash for the internet service. It may be easiest to pay the money in cash ahead of time. As for printing, you can either send yourself an e-mail or bring your USP port to a printing place. A printing place is right next door to your housing (Hobsrepo 20 Bowling Green Lane, open Monday through Friday from 8:30-6:30pm) or Kinkos located near Chancery Station and open 24/7 (London Chancery Lane, 326-328 High Holborn, London, WC1V 7PE, Phone: 020.7539.2900, chancerylane@fedexkinkos.co.uk). With Kinkos, it’s cheaper to go in and print it yourself from their computer work stations. You can reach Kinkos via the 341 bus from Exmouth Market. Close by Kinkos on Gray’s Inn Road is London Copy Centre (http://www.londoncopycentre.co.uk/). However, it might be worth it to buy a small printer (or to team up with others for someone to buy and the others to “rent” use from that person). Printing was 10 pence a page plus the time to go to the printers. Remember that paper in London is bigger than in the States (A4 size is what it is known as).

Security

Though Britain tends to be a fairly reliable place and most people remain honest, don’t take risks! Keep purses and handbags fastened and securely on your person. Especially in crowds and on the tube escalators, beware of pickpockets! In London, lock your rooms even when you leave them only for a short while and don’t leave any of your belongings unattended. Make a copy of your passport, credit cards, and plane tickets as a safeguard in case the originals are lost or stolen. Also, give a copy to a friend back home for safe keeping!
**Tourist Information**

![Buckingham Palace](image1.jpg)  ![Tower Bridge](image2.jpg)

**A few places and websites**

BRITISH MUSEUM: www.thebritishmuseum.ac.uk/
MUSEUM OF LONDON: www.museumoflondon.org.uk
NATIONAL PORTRAIT GALLERY: www.npg.org.uk/live/index.asp
NATIONAL GALLERY: www.nationalgallery.org.uk/
LONDON METROPOLITAN ARCHIVES LIBRARY: www.cityoflondon.gov.uk/lma
WESTMINSTER REFERENCE LIBRARY: www.westminster.gov.uk/

SHAKESPEARE’S GLOBE THEATRE TOUR: www.shakespeares-globe.org
TATE BRITAIN: www.tate.org.uk
TATE MODERN: www.tate.org.uk
VICTORIA & ALBERT MUSEUM: www.vam.ac.uk/

**A few bookshops and libraries include:**

Samuel French, Ltd.: www.samuelfrench-london.co.uk/
Waterstones: www.waterstones.co.uk
Foyles: www.foyles.co.uk
Hatchards Bookshop: www.hatchards.co.uk
The Royal National Bookshop: www.nationaltheatre.org.uk
University of London: www.bbk.ac.uk/lib/

![Westminster Abbey](image3.jpg)  ![The Eye](image4.jpg)
Minerva Court

21 Bowling Green Lane, London, EC1R OBD (entrance is 62-66 Farringdon Road which is just around the corner. Bowling Green Lane ends at Farringdon Road in a T intersection)

Apartment Description: Minerva Court is in the neighborhood of Clerkenwell, near St. Peter's Church. Also in the vicinity are St. Paul's Cathedral and the centers of Covent Garden and Bloomsbury.

Closest tube: 6 minutes to Farringdon (Metropolitan and Circle lines and Thameslink)

Apartment Details:

- Non-smoking
- Fully equipped kitchen (refrigerator and microwave)
- Furnished dining areas (with table and chairs)
- Laundry facilities in the building (must provide own detergent and softener)
- Weekly cleaning service, towel and linen change—all flats are cleaned once a week by in-house staff, but students are responsible for buying garbage bags and taking the garbage downstairs to the outside bins; Minerva will supply the trashcan liners
- Towels and linens are provided by Minerva Court (you may want to bring extra towels as well as washcloths and hand towels)
- Irons and ironing boards in each flat as well as a television
- Toilets are double-flush (push the handle quickly twice)
- The main theatres are a bus or tube ride away
- The nearest ATM is just up the street at the post office at Rosebery Avenue/Farringdon Road

Temperature Conversion –

17°C = 63°F
21°C = 70°F
25°C = 77°F
30°C = 86°F
35°C = 95°F

Simple conversion from Celsius to Fahrenheit is double it and then add 32. You'll be within a few degrees of accuracy.
10 FACTS ABOUT LIVING WELL ON STUDY ABROAD 2009

1. Read through the Acorn Guest Information folder, Management of Minerva Court. This contains vital information on procedures, emergency contacts, laundry, security, banks, post office locations, phones, safety in London and other pertinent information. If you have a problem, report it right away so it can be taken care of – DON’T wait.

2. Keys: Please note that a charge of 25 pounds will be applied for any lost or unreturned keys. At the end of our stay, you must leave your keys on the kitchen table in your apartment.

3. In Case of an Emergency, Dial 999.

4. Get to know who is sharing your flat. Decide whether you want a communal shopping and cooking arrangement for food, or would prefer to shop and cook on your own.

5. To save money, you should purchase an Oyster card covering both bus and tube for zone 1-2. For the school visits, you might need to purchase a “top-up” ticket if you go to zone 3.

6. Please be early or on time to all workshop sessions, and please note in the course book the correct working space for each session.

7. Whenever possible you should travel in groups to set events. Your GA Jonathan can help direct you to the theatres when in doubt.

8. Remember that you will need both an electrical converter and plug-in adaptors (as the electrical outlets are different there) to plug in your hairdryers, etc. Your laptop and perhaps your cell phone charger may only need an adaptor, as the power pack may automatically convert the electrical current. It’s also advisable to bring along a surge protector for plugging in your computer and to allow you to plug in multiple items.

9. London does not have air-conditioning. Make sure you bring layers of clothes to accommodate changes in temperature. In past years, it has ranged from very hot to cold and rainy. Check out the weather reports before you leave to get an indication of how things have been so far.

10. The check out time for Minerva is 10am on Friday July 10th. If you are interested in staying extra days after this date, you need to call the Acorn Office at 020-7467 6700 to see if rooms are available well in advance as well as the room fee.

If you have any anxieties or questions, please ask the staff. We are a community, and aim to support and respect each other. Have a great time! Enjoy the city!
Getting to Know YOUR Neighborhood

Grocery Stores:

Rima’s Food and Wine 44 Exmouth Market (*has an ATM*)
Budgens (*biggest selection*) End of Exmouth Market at corner of Roseberry Ave and Tysoe Street (*www.budgens.co.uk*) (*has ATM*)
Sainsbury’s Farringdon Road – take the 63 bus south to get there

Sandwich and Coffee Shops:

Caffé Nero Exmouth Market
(*www.caffenero.com*)

*There are lots of little restaurant and sandwich shop, especially in Exmouth Market.*

Pharmacy:

Greenlight Pharmacy 51 Exmouth Market (020 7837 9494)

Post Office:

There are two in our neighborhood—one at the cross section of Roseberry Ave and Farringdon Road, and the other is on Farringdon towards the tube stop (when walking from Minerva Court) on the right hand side of the street.

School Supplies:

W.H. Smith End of Leather Lane(124 Holburn) (*www.whsmith.co.uk*)
Ryman 19-20 High Holborn (near Gray’s Inn Rd)
(*www.ryman.co.uk*)

Dry Cleaners

Dolphin Dry Cleaners Exmouth Market

Internet Café:

Coffee at Goswell Road 156-158 Goswell Rd (020 7336 6538)
Yumyums.Net 245 Old Street (020 7251 6642)

Open Air Market:

Sells a variety of things (clothes, jewelry, toiletries, scarves, luggage, etc at the corner on Leather Lane and runs between Clerkenwell Road and Holborn. Also check out Exmouth Market for food and other things on Fridays and Saturdays.
DAILY SCHEDULE – LONDON 2009
Sunday, June 21 - Friday, July 10

Saturday, June 20:

Night flights from USA to Great Britain for arrival on the morning of June 21st.

If arriving into Heathrow you can take the Heathrow Express (approx. £18) to Paddington Station, and then transfer to the Underground (Hammersmith & City line) and get off at Farringdon. You can also take the Underground Piccadilly Line and transfer at King’s Cross St. Pancreas to the Hammersmith Line to Farringdon Station.

If coming from Gatwick you have a choice between the Gatwick Express to Victoria, then on to the Victoria line to Green Park (Piccadilly line), on to Kings Cross then on to the Hammersmith & City line to Farringdon Station.

Walk out of Farringdon Station and head north on Farringdon Road past Clerkenwell Road, and make a right on Bowling Green Lane. The NYU residence, called Minerva Court, is at 21 Bowling Green Lane.

Note: It is possible to get a black cab from Heathrow for about £60 and about £80 from Gatwick. It is very expensive and if there is traffic it will become much more so.

Sunday, June 21:

Arrival and Orientation

Noon

"Check in" begins at your Residence (Minerva Court, 21 Bowling Green Lane). Your individual apartment assignments will be given to you. All linen and towels are provided in the bedrooms. Bring personal soap and wash cloths. You may want to bring extra towels. Your housing fee covers bed only - no meals.

Suggestions for after check-in: Buy a copy of Time Out (a London weekly listing all arts, entertainment, educational, music and sports events; also online at www.timeout.com/london). Purchase your weekly "Tube" pass for Zone One or an Oyster card. Information about local food shops will be in folders placed in each apartment.

4:00pm – 6:00pm

Staff Meeting
6:30pm  Greeting and Opening Reception  
_Little Bay Restaurant_, 171 Farringdon Road, London, EC1R 3AL

Evening  Free

**Monday, June 22:**  Opening Day: Lower Hall: Welsh House

8:30am  Meet your graduate assistant, Jonathan Shmidt, on the sidewalk in front of Minerva Court to walk to orientation at Welsh House.

- **DIRECTIONS:** Welsh house is located 157/163 Grays Inn Road. Welsh house is located 157/163 Grays Inn Road. From Minerva Court, walk up Farringdon Road _up the hill_. Continue on past the Post Office. You'll start heading downhill. There is a Holiday Inn at the bottom of the hill. Take a left at the Holiday Inn onto Calthorpe Road. Continue up Calthorpe until you hit Grays Inn Road. Take a right onto Grays Inn Road. Welsh House will be on the left hand side of the road in the middle of the block. It is across from a small park nestled behind a gated area (_St. Andrews Gardens_).

- From the _Chancery Lane Tube Station_, come out of the exit barriers and turn LEFT and then take the LEFT set of steps. As you reach the top of the steps you will be on a corner, turn right a little, do not cross any roads and you should see a Robert Dyas hardware shop in front of you and a NEXT clothing store on the other side of the road. This is GRAY'S INN ROAD and you should walk down it. It is very near the cross street of Guilford Street.

Dr Taylor’s cell phone, 0755 275 2591

9:00 - 10:00am  Orientation: _Academic requirements and expectations_  
_(Philip Taylor)_  
Please bring a photocopy of your passport and a copy of your return air tickets.

10:00 - 12:00pm  Community Building with Martin Heaney

12:00 - 1:00pm  Lunch on your own

1:00 - 3:00pm  Workshop with Rebecca Patterson

3:00-3:15pm  Break

3:15 – 4:15pm  Tutor Assignments: NYU Students will be assigned to academic tutors. Tutor expectations _(Ross Prior)_

4:15 - 5:45pm  Meeting with the school tutors and cooperating teachers
SHOW

**PHEDRE** *(Royal National Theatre, Lyttelton Theatre, 8.00pm)*

- **Directions: BY TUBE**: Take the tube to *Waterloo Station (Northern Line)* and follow the signs to South Bank.
- **BY BUS**: Take *Bus 63* to the first stop after the Thames (Upper Ground). Go west/right for the Royal National. Walk a bit further south along Upper Ground or you can walk along the river.

**Tuesday, June 23:**

**Primary School Teaching Observation**

8:10am  Meet us on sidewalk in front of the NYU Housing to travel to Primary School

9:00 am  In-school demonstration with Jo Boulton and students from *Wellington Primary School*, Wellington Way

London E3 4NE

Contact: Deputy head Sheila Viegas
Telephone: 020 89802413
NT Contact: Jackie Skinner

- **Directions: BY TUBE**: Take the tube to *Bow Road Station (Hammersmith and City Line)*.

9.00 am  Workshop 1, possibly with 30 year five students
11.00-12.00  Analysis and reflection
12.00-12.30  Lunch
12.30-1.00  Discussion
1.00-1.30  Workshop 2, Key Stage 1 kids
1.30-2.45  Workshop 3
2.45-3.45pm  Analysis and Reflection
3.45-5.45pm  Overview of London Schools --Policy documents

*(Selina Busby)*

SHOW

**PRISCILLA QUEEN OF THE DESERT** *(Musical, Palace Theatre, Shaftesbury Ave London W1 7.30pm)*

- **Directions: BY TUBE**: Take the tube to *Leicester Square (Piccadilly Line)*.
Wednesday, June 24: School Visits

7:30 – 8:00am Depart for your school. In-school observations with teachers. Lunch is at school (either bring your own or buy it at the school or at a nearby location). Dismissal is between 3:00 -3:30pm from school.

Evening Free

Thursday, June 25: School Visits

7:30 – 8:00am Depart for your school. Be prepared to assist teachers. Lunch is at school (bring own or buy). Dismissal is between 3:00 -3:30p.m.

5:00 – 6:00pm Staff Meeting

SHOW WAR HORSE (New London Theatre, 167 Drury Lane, WC2B 5PW, 7:30pm)

- Directions: BY TUBE: Take the tube to Covent Garden or Holborn Station (Picadilly/Central Line).

Friday, June 26:

10:00 AM Introduction to New Connections (Meet at the Royal National Theatre)

- Directions: BY TUBE: Take the tube to Waterloo Station (Northern Line) and follow the signs to South Bank.
  - BY BUS: Take Bus 63 to the first stop after the Thames (Upper Ground). Go west/right for the Royal National. Walk a bit further south along Upper Ground or you can walk along the river.

10.30 – 12.00pm Ashcroft Room, National Theatre
Meet at Information Desk FOH 10.20am
NT Contacts: Anthony Banks and Jennifer Fordham

12:00 – 1:30pm Lunch on your own

1:30-2:00pm Globe Tour
2:00-4:00pm  Globe Workshop

6:00pm  Dinner

**SHOW**  ROMEO AND JULIET (Shakespeare’s Globe Theatre)

**Saturday, June 27:**

**SHOW**  AUNT DAN AND LEMON (Royal Court, 3:30pm)

- **Directions: BY TUBE:** Take the tube to Sloane Square Station. When you exit the station at street level, the theatre is at the northern end of Kings Road.

**SHOW**  WAITING FOR GODOT (Haymarket, Theatre Royal, Haymarket, London SW1Y 4HT, 7:30pm)

- **Directions: BY TUBE:** Take the tube to Piccadilly Circus or Leicester Square Station (*Piccadilly Line)*.

**Sunday, June 28:**

FREE

**Monday, June 29:**  Lower Hall: Welsh House

**WORKING JOURNAL DUE: Bring to the Welsh for collection**

8:00-9:00am  Morning Tutorials with Dorothy Heathcote

9:00 – 12:00pm  Dramatic Structure, *Phedre (Dorothy Heathcote)*

12:00-1:00pm  Lunch/Tutorials with Dorothy Heathcote

1:00-4:00pm  Dramatic Genre, *Waiting for Godot (Dorothy Heathcote)*

4:00-5:00pm  Meet with Academic Tutors

5:15- 6.30pm  A Conversation on Applied Theatre with Tim Prentki, facilitated by Philip Taylor. Light refreshments.

**EVENING**  Free evening to relax and work on school lessons. You can arrange to meet with your school group and invite your school tutor for feedback.
Tuesday, June 30: School Visits

7:30 – 8:00am Depart for your assigned school. In-school observations with teachers. Lunch is at school (bring or buy). Dismissal is between 3:00-3:30pm from school.

EVENING Free

Wednesday, July 1: School Visits (PT at Arrow Congress Symposium)

7:30 – 8:00am Depart for your assigned school. In-school observations with teachers. Lunch is at school (bring or buy). Dismissal is between 3:00-3:30pm from school.

SHOW CONNECTIONS SHOW- TBD

Thursday, July 2: Lower Hall: Welsh House (PT at Arrow Congress Symposium)

LESSON PLANS FOR SCHOOLS and DRAFT OF JOURNALS DUE: Bring to the Welsh for collection

10:30-1:00pm Process Drama Workshop with Cecily O’Neill

1:00-2:00pm Lunch

2:00-4:00pm Process Drama Workshop (ctd.)

4:00-4:15pm Break

4:15 – 5:00pm Meet with school tutors

5:00 – 6:00pm Wine and Cheese Reception with school cooperating teachers and tutors

SHOW CONNECTIONS SHOW- TBD

Friday, July 3: Stratford Upon Avon

8:30am Departure by bus for all day trip to Stratford-Upon-Avon. Meet in front of Minerva Court.
Noon Lunch and exploring on your own: the Shakespeare Centre, Shakespeare Library, Christ Church, viewing the swans on the river, etc.

2:45pm Meet at the Shakespeare’s Birthplace Trust

3:00-4:00pm Lecture at Wolfson Hall- Shakespeare’s Birthplace Trust with Dr Elizabeth Woledge on *As You Like It*

Wolfson Hall: which is accessed through the glass door to the far left of the visitor centre entrance in Henley Street. The door is marked for ‘Library/Education/Archive’ and the Wolfson Hall is up the stairs on the first floor.

5:30pm Celebrating international global study with Professor Gavin Bolton at the Dirty Duck

SHOW AS YOU LIKE IT (Royal Shakespeare Company)

**Saturday, July 4:** Globe Theatre (2nd visit) – workshops

AS YOU LIKE IT Workshop

CONNECTIONS SHOW-TBD

**Sunday, July 5:** OFF

**Monday, July 6:** Regents College

10:00am – 5:00pm Workshop with Judith Ackroyd

➢ Directions: BY TUBE: Exit Baker Street Station. Take the Marylebone Road exit and turn left. Walk past Madame Tussauds, before taking the next left onto York Gate, which continues to Your Bridge. Follow the road into Regent’s Park and the main entrance to Regent’s College will be on your left.

SHOW CONNECTIONS SHOW-TBD

**Tuesday, July 7:** Regents College (Day 2)

10:00-5:00pm Workshop with Judith Ackroyd

SHOW CONNECTIONS SHOW-TBD
Wednesday, July 8:

FINAL UNIT PLAN AND JOURNAL DUE

10:00 – 4:00pm  Discover Programme Study Day  
John Lyons Education Space  
NT Studio  
83 – 101 The Cut  
London SE1 8LL

NT Contact:  Christopher Walters

➤ Directions: Take the tube to Waterloo Station. From the main concourse, leave the station at exit 2, opposite platforms 1-5 and go down the escalator to Waterloo Road. If you are travelling by underground, you should exit the station at Waterloo Road. Turn right and walk up Waterloo Road. When you reach the pedestrian crossing, cross over Waterloo Road and continue on to The Cut on your left. The National Theatre Studio is situated on the opposite side of The Cut to the left of the Old Vic Theatre. Enter the John Lyon Education Studio via the ramped entrance on Webber Street (not via the main entrance). Please ring button 2 on the intercom buzzer to gain access.

10.30 – 11.30  Overview of Discover Programme

11.30 – 12.30  Secondary/FE Programme and Education Resources  
(Mark Londesborough)

12.30 - 1.30  Lunch

1.30 - 3.30  Connections Debrief (Jennifer Fordham and Anthony Banks)

3.30 - 4.00  Set up for reception

4.00 - 5.00  Reception thanking our amazing artists and educators (PT to arrange catering and to invite school teachers, workshop leaders, guest artists)

SHOW  MATTHEW BOURNE’S DORIAN GRAY  (Sadler’s Wells Theatre, Rosebery Avenue, London, EC1R 4TN, 7:30pm)

➤ Directions: BY TUBE: Take the tube to Angel Station (Northern Line).
**Thursday, July 9:**

**Morning**
Final meetings with Academic Tutors *(to be scheduled individually)*

1:00pm – 3:00pm  
Talkback/End of Program Debrief

3:00 – 6:00pm  
*Staff meeting/assessment*

**SHOW**

*Oliver (Musical, Theatre Royal, Drury Lane, 20 Tickets, 7:30pm, Catherine Street, London WC2B 5JB)*

➤ **Directions: BY TUBE:** Take the tube to *Covent Garden Station (Piccadilly Line).*

**Friday, July 10:**

**Noon Checkout**

Departure
COURSE REQUIREMENTS

1. Journal (25% of final grade)

Expectations:

Each student on the Program is required to keep a record of his/her on-going reference of work, workshops, classes, school visits, theatre visits, etc. that have been experienced throughout the course. It is impossible to react in your critical analysis to all the productions you will see on field trips, however, we do expect reactions in this area. Whenever a production excites you either positively or negatively, include your reactions in the critical analysis. Be sure to say “why” and support your thinking with specific facts. The journal can be an invaluable guide, inspiration and stimulus to assist you in compiling your final unit plan. The journal should be considered a professional piece of work that demonstrates your growth as a teacher and learner. “Working versions” should be brought daily to lectures as tutors may ask to read them with you on an informal basis to provide support and guidance. We recommend bringing your laptop, as this seems to be the easiest way to organize your work!

Contents:

Each journal entry must contain one of the following per day:

- Three questions raised by the material
- Three quotes gathered from instructors and/or reading materials
- Three ideas/inspirations/images inspired by workshops, fieldtrips, school experiences and shows.

Over the course of this study abroad program, you must include a combination of the above three options in your journal. You must interact with the questions, quotes, ideas/inspirations/images and reflect upon your own growth as a teacher and learner. The final journal entry must reflect upon your entire experience, address your initial goals, and inspire future goals.

Include especially your awareness of:

A. Progress

Let this outline be your response to what you have discovered/learned/rediscovered. When you look back over the pages, they should remind you not only of what material was covered in each session, but also your own involvement, interest, reading, and/or discussion. Do not be afraid to question books, lectures and workshop methods. Try to answer your own questions as more material is experienced. If you like something, this is not enough! State “why.” If you have negative reactions again clearly state “why”!
B. **Problems**

Let this include your understanding and perception of difficulties which arose on any level (e.g. intellectual, emotional, physical, etc.) so that you do not simply identify confusions and difficulties, but also try to appreciate why these have arisen and what can be done to overcome, clarify or circumvent these in the future.

C. **Organization**

The journal may be organized in any logical fashion which will help you to make this a useful file of source material for personal work (e.g. a loose-leaf file or portfolio). You may collect a large body of material from theatre visits, news clippings, museums, and school visits. Save the great mass of material, but select only pertinent material for the document you will present. This journal should not include an account of the daily activities and personal reactions. Selectivity is an important factor. Please feel free to present material in a visual or non-conventional manner. You are not expected to turn in material from or about each experience, but to select key insights from a) school visits, b) theatre visits and c) lectures and drama workshops.

D. **Experience**

How do these experiences relate to your professional development and work at home? What is new? What have you previously experienced? How are old structures/techniques used in different ways?

E. **Assigned Readings**

Do the assigned texts and readings connect to your experiences? Do they support, add to, or confuse what you are exposed to in workshops, theatre visits, and schools? How?
**Journal Assessment:**

The journal is worth 25 points (25% of your grade). Each of the five areas listed below is worth a maximum of five points.

**Support**: Opinions are supported by readings and by prior and current experience.

**Connections**: Connections are made between experiences in the class and readings, and also between the students’ own work and the learning in class.

**Readability**: Care is taken in presentation of the journal; there is a clear organization schema. You may utilize handwriting if legible.

**Consistency**: Contributions are made frequently; there is a discernable pattern of new ideas, growth and imagination.

**Content**: Specific mention is made of material covered, discussions had, observations made, lectures and shows attended.

5= **Excellent work**. The journal includes all of the criteria listed under this area throughout the entire document.

4, 3= **Good work**. The journal includes most of the criteria listed under this area throughout most, or all, of the document.

2, 1= **Insufficient work**. The journal is missing many of the criteria listed in this area and/or the criteria are inconsistently applied to the document.

2. **Lesson and Unit Planning (25% of final grade)**

**Expectations:**

1) **Lesson plans**: Students will create a clearly written lesson plan that was implemented in their school visit. While these lessons will have been created in groups, each student will be required to turn in their own written version of the lesson plan. This must be based on the template included in this course book (see enclosed). All written aspects of the lesson plan should be clear and articulate, so that another teacher could easily follow and implement the instructions therein, allowing for spontaneous encounters.

2) **Unit plans**: Students will create a unit plan focusing on a chosen subject or theme. The unit should entail a process drama, with teacher-in-role as a primary strategy. It must be written for a school population, with the intention that it could be used in your own professional work at home. You will need to decide on what grade levels might experience this unit.

The subject or theme of the unit must be taken from a pretext, which can include any of the following:

1) One of the shows we have seen

2) An artifact from London, either with historical or cultural significance

3) A variation on a theme that has inspired you from one of the lessons in this course
The unit does not have to include the exact specifications of a lesson plan, but it should include:

- A unit title unifying all lessons, distinct titles of the lessons within
- Articulation of an overarching objective: a question or statement which defines the whole unit.
- Articulation of the essential questions, falling under the larger overarching objective, which identify the goals and objectives of the unit, which are also clearly stated.
- A unit abstract that explains your philosophy or rationale for the content, context and method/structures employed. In this rationale you should relate your work directly to course readings, lectures and workshops (1 page)
- Audience/Developmental considerations of the students: the hypothetical population or audience
- Previous knowledge of the group (i.e., have they experienced process drama, work in role, or any drama work at all?)
- Materials needed
- Procedures: this includes three lessons based upon the lesson plan template.
- A clear method of assessing the unit, formally and informally, that reflects the initial goals and objectives
- Modifications/Plans for re-teaching: things to consider if you are working on this unit with a different population, and other possible entry points into the work.
- An appendix (if necessary) with supporting photos or pictures; resources (bibliography could include film listings and websites), or any accompanying text that will be used. This is your unit, so feel free to explore other creative ideas that you think might work to make the unit accessible and teacher friendly.

Some things to keep in mind as you create your unit and write your abstract:

Review the foundational and specific learning objectives of the unit. Identify the activities, instructional strategies, resources, and assessment procedures, ensuring that they are consistent with the learning objectives. Consider the following:

- What content, concepts, and issues will be emphasized? and why?
- How will the key learning objectives be assessed?
- What print and non-print resources will be needed? How will these resources be used?
- What introductory activities will establish connections between students' existing knowledge and new learning?
- What procedures build belief, create context, and serve as a lure into the action?
- How can activities be scaffolded or sequenced?
- What groupings—whole class, small group, or individual study—will be used?
What activities are student-selected or student-originated? In what collaborative assessment and self-evaluation procedures will students participate?

Consider the language and learning needs, abilities, and interests of the students.

**Lesson and Unit Planning Assessment**

The lesson and unit planning are worth 25 points (25% of your grade). Each of the five areas listed below is worth a maximum of five points.

- **Style**: Clear organization; no spelling or grammatical errors.
- **Creativity**: The unit contains original and thought provoking content; the layout facilitates the use of the lesson and unit.
- **Content**: Challenging and engaging content is included.
- **Assessment**: There is a plan for assessing the key learning objectives, and a plan for assessing the effectiveness of the lesson and unit.
- ** Appropriateness**: Activities and materials are appropriate for the age selected, and for exploring the text selected.

5= *Excellent work.* The lesson and the unit include all of the criteria listed under this area throughout the entire document.

4, 3= *Good work.* The lesson and unit include most of the criteria listed under this area throughout most, or all, of the document.

2, 1= *Insufficient work.* The lesson and unit are missing many of the criteria listed in this area and/or the criteria are inconsistently applied to the document.

**3. School Visits (25% of final grade)**

**Expectations:**

Students in secondary and primary school placements will observe British drama or regular classrooms at a school, as well as write about their observations in their journals. Accompanied by one of the tutors, groups of 4 or 5 students will have 4 days in which they are observing and teaching in a British classroom. They will observe on the first day and then help out the British classroom teacher on the second. In the following week (days 3 and 4), students will create and team teach drama lessons at their assigned school.

**A Framework for Observation and Evaluation:**

Consider these questions as you observe on day 1 and participate on day 2 of your school visits.

- What is the atmosphere in the room?
- How do the students respond to the presence of outsiders?
- What kind of relationship seems to exist between the teacher and the students?
- What differences do you notice between these students and the ones you are familiar with in your own teaching experience?
- At what level of involvement are the students working, and does this change during the lesson? It may be useful to focus on one or two students and notice their behavior in the course of the lesson.
What kinds of drama strategies does the teacher use?
What are the principal functions of the teacher in the lesson - for example director, coach, time-keeper, arbiter, initiator of the drama, resource for students, information-giver, or controller?
What kinds of difficulty does the teacher face and how does she deal with them?
What demands are being made on the students in terms of their:
  o social skills
  o language skills
  o drama and theatre skills
  o cognitive abilities
  o knowledge
How do they respond to these demands?
What kinds of imagined worlds come into being in the classroom? Who is responsible for initiating and maintaining these worlds?
Which decisions does the teacher make, and which decisions are offered to the student?
What questions would you like to put to the teacher or students either during or after the session?
What choices do the students have in:
  o the groups they work in
  o the roles they adopt
  o the situation they find themselves in
  o the issues which arise
  o the resolution of these issues
  o The kinds of learning that appear to be taking place in the lesson, and how do these relate to the teacher's aims?

Before you leave the school on this visit, ensure that you have the following information:

  • Full name of school
  • Address of school & telephone number
  • Head teacher's name
  • Class size, number of children
  • Time of class beginning
  • Time of class ending – duration
  • Age range
  • Amount and nature of previous drama in school
  • Nature of space for drama work.

School Visit Assessment:

The four school visits are worth 25 points (25% of your grade). Each of the five areas listed below is worth a maximum of five points.

Attendance and Punctuality: The student is at every session, on time.
Attentiveness: The student is actively listening and engaged throughout the school visits.
Cooperation: The student works with the British classroom teacher, as well as the student’s colleagues. The student is able to contribute and listen during planning sessions and when teaching.

Lesson Plans: Lesson plans are complete, engaging, and appropriately implemented; student demonstrates good assessment criteria and reflective thinking.

Participation: The student participates completely.

5= Excellent work. The student meets all of the criteria listed under this area throughout the four days.
4, 3= Good work. The student meets most of the criteria listed under this area throughout most, or all, of the four days.
2, 1= Insufficient work. The student fails to meet many of the criteria listed in this area and/or the criteria are inconsistently applied throughout the four days.

4. Overall Participation (25% of final grade).

Expectations:

The course work is on-going, and we are interested in each person’s full involvement in all sessions, school visits, field trips, and attendance at all theatre productions.

Participation Assessment:

Your overall participation is worth 25 points (25% of your grade). Each of the following criteria is worth five points.

Attendance and punctuality: The student is on time everyday and ready to work.
Discussion: The student is an active participant in large and small group discussions, while sensitive to listening to other voices.
Professional behavior: The student engages with students, colleagues, cooperating teachers, tutors and workshop leaders with professional demeanor. This includes proper attire for school visits, and professional communication and interaction with the community.
Effort: The student is fully engaged in activities; the student is working to the best of his/her ability.
Overall Impression: The student is a positive member of the class and the entire study abroad experience.

5= Excellent work. The student meets all of the criteria listed under this area.
4, 3= Good work. The student meets most of the criteria listed under this area throughout most, or all, of the program.
2, 1= Insufficient work. The student fails to meet many of the criteria listed in this area and/or the criteria are inconsistently applied throughout the program.


**Teaching for Understanding**

**Essential Questions:**

- **What** shall we teach? *(Curriculum)*
  - *What is worth understanding?* *(Goals* -- statements or questions. Questions involve the students and are more open-ended. Statements tend to make the goal more specific.)*
    - **Example:**
      - *Question:* How do we find out the truth about things that happened long ago or far away?
      - *Statement:* Students will understand how sources shape the picture we get of historical figures and times.
    - *More Question Examples:*
      - How do things fly?
      - Where do I belong?
      - How does Drama help me figure out the world?

- **How** shall we teach for understanding? *(Instruction -- examples: process drama, teacher-in-role, small group work, etc.)*

**Assessment**

**Making learning visible**

**Essential Question:**

- How can we **know** what students understand and how students can develop deeper understanding? *(Assessment)*

It is helpful to look at the goals and break it down by area. For instance, how might you assess the content, the drama skills, and social skills? Make sure your assessment matches your goals!

**Formal assessment** makes learning visible. It ranges from anything which can be evaluated with a set of concrete criteria to standardized tests. Formal assessment pieces are tangible evidence that can be included in a student’s portfolio or processfolio. Remember it’s not just about collecting evidence, but looking at what that evidence tells us about student learning! Examples include:

- Standardized test
- Essays
- Peer Evaluation
- Self evaluation
- Journals
- Drawings
- Pictures
- KWL charts
Informal assessment includes observation, participation, running records, oral reflections and discussions. You can get a sense of what’s happening, but you are only scratching the surface. These can be very useful in terms of assessing social skills, and general understandings. However, formal assessments provide more concrete evidence.

LESSON PLAN TEMPLATE

Name:  
Title:  

Focus Question(s) (Aka Guiding or overarching questions. Ideally you can post these questions for students to explore throughout the lesson.)

Learning Goals/Objectives: (Can be broken down by drama goals, content area goals, and classroom community goals)

Assessment: (Should refer back to the learning goals/objectives)
- Formal (A piece of evidence that makes the learning visible – can be placed into a child’s portfolio. Ex: Essays, journals, rubrics, standardized tests, pictures with analysis, video with analysis, self-assessments, reflection cards, post-it notes with analysis, etc)
- Informal (A piece of evidence which can be seen but may require more formal evidence. Ex: Observation, Discussion, Q & A, etc)

How will you use these pieces of evidence to demonstrate learning?

Audience/Developmental Considerations: (Grade level, school context, learning needs/abilities, ratio of boys/girls, etc)

Previous Knowledge: (What do the students already know in terms of drama, content area, and community goals?)

Spatial Organization: (How is the space set up? Will you change the space depending upon the activity/structure you use?)

Materials: (For students’ use and for teacher’s use)

Classroom Management Strategies: (Attention Getters, Refocusing techniques, directions, etc)

Procedures: (Structures/Activities described and broken down into time frames. Time for reflection and/or debrief must be incorporated)

Modifications/Plans for Re-teaching: What if the learning goals aren’t met? (What if the students don’t ‘get it’?) How might time frames be adjusted? What other entry points might you use? How might you adapt your lesson?
UNIT PLAN TEMPLATE

Unit Title

Overarching Objective: A question statement which defines the whole unit. Objectives may be focused for each individual lesson.

Unit Abstract: Duration of unit, overarching and essential questions

Audience/Developmental Considerations

Previous Knowledge

Classroom Management Strategies

Procedures: 3 lesson plans following the lesson plan template, including materials, spatial organization and assessment.

Modifications: Plans for re-teaching

Appendix (optional)
FIELD TRIPS: Theatres in London

The Globe
Founded by the pioneering American actor/director Sam Wanamaker, Shakespeare’s Globe is a unique international resource dedicated to the exploration of Shakespeare’s work, and the playhouse for which he wrote, through the connected means of education and performance. The Globe Theatre is a faithful reconstruction of the open-air playhouse designed in 1599, where Shakespeare worked and for which he wrote many of his greatest plays.

The theatre season runs from May to September with productions of the work of Shakespeare, his contemporaries and modern authors. Each year the Globe Theatre Company rediscovers the dynamic relationship between the audience and the actor in this unique building. The Globe also welcomes international theatre companies to share the impact Shakespeare’s plays have had worldwide. Today, audiences of this ‘wooden O’ sit in a gallery or stand informally as a groundling in the yard, just as they would have done 400 years ago.

Online: [www.shakespeares-globe.org](http://www.shakespeares-globe.org)
Address: 21 New Globe Walk, Bankside, London SE1 9DT

How to get there: By foot: By bus: 63 from Bowling Green Lane to Upper Ground (*just as you are coming over the Thames*). Go across the street, down into the walkway going by the Thames and you'll see signs pointing your way to the theatre.

The Haymarket, Theatre Royal

Theatre Royal Haymarket or Haymarket Theatre or the Little Theatre is a West End theatre on The Haymarket in the City of Westminster which dates back to 1720, making it the third-oldest London playhouse still in use. Samuel Foote acquired the lease in 1747, and in 1766 he gained a royal patent to play legitimate drama (meaning spoken drama, as opposed to opera, concerts or plays with music) in the summer months. The original building was a little further north in the same street. It has been at its current location since 1821, when it was redesigned by John Nash. It is a Grade I listed building, with a seating capacity of 888. The freehold of the theatre is owned by the Crown Estate.

The Haymarket has been the site of a couple of significant innovations in theatre. In 1873, it was the venue for the first scheduled matinee performance, establishing a custom soon followed in theatres everywhere. Six years later, its auditorium was reconstructed, and the stage was enclosed in the first use of the picture frame proscenium.

Its managers have included Benjamin Nottingham Webster, John Baldwin Buckstone, Squire Bancroft, Cyril Maude, Herbert Beerbohm Tree, and John Sleeper Clarke, brother-in-law of John Wilkes Booth. Famous actors who debuted at the theatre included Robert William Elliston (1774-1831) and John Liston (1776-1846).

Online: [www.trh.co.uk](http://www.trh.co.uk)
Address: Theatre Royal Haymarket, Haymarket, London, SW1Y 4 HT 020 7930 8890

How to get there: Tube: Piccadilly Circus
**Royal Court Theatre**
The English Stage Company at the Royal Court opened in 1956 as a subsidized theatre producing new British plays, international plays and some classical revivals. The first artistic director George Devine aimed to create a writers' theatre, 'a place where the dramatist is acknowledged as the fundamental creative force in the theatre and where the play is more important than the actors, the director, the designer'. The urgent need was to find a contemporary style in which the play, the acting, direction and design are all combined.

The Royal Court production of John Osborne's *Look Back in Anger* in May 1956 is now seen as the decisive starting point of modern British drama, and the policy created a new generation of British playwrights. Early seasons included new international plays by Bertolt Brecht, Eugene Ionesco, Samuel Beckett, Jean-Paul Sartre and Marguerite Duras.

The theatre started with the 400-seat proscenium arch Theatre Downstairs, and then in 1969 opened a second theatre, the 60-seat studio Theatre Upstairs. In recent years there have been record-breaking productions at the box office, with capacity houses for Roy Williams' *Fallout*, Terry Johnson's *Hitchcock Blonde*, Caryl Churchill's *A Number*, Jez Butterworth's *The Night Heron* and Conor McPherson's *The Weir*, which transferred to the West End in October 1998.

The newly refurbished theatre in Sloane Square opened in February 2000. The Royal Court is an international theatre for new plays and new playwrights, and the work shapes contemporary drama in Britain and overseas.

Online: [www.royalcourttheatre.com](http://www.royalcourttheatre.com)
Address: 149 Sloane St, London, SW1, UK - +44 20 75655050

**How to get there:** Underground: Sloane Square (District and Circle Lines) underground station is next to the Royal Court. *Alternative routes if Sloane Square tube station is closed: Piccadilly line to Knightsbridge. Then a 15 minute walk down Sloane Street* Bus: 19 to Sloane Square/Sloane Street (*which is two stops after the Knightsbridge Stop*). Walk ahead towards the park and turn left at the park. The theatre is ahead and to your left.

**Royal National Theatre**
Within the National Theatre are three separate theatres, the Olivier, the Lyttelton and the Cottesloe. The Olivier - named after Laurence Olivier, the first director of the National Theatre (during its years at the Old Vic), and the outstanding British actor of the century - is the largest of the three theatres at the National. Sited above the entrance foyer and over the workshops and main rehearsal rooms, it can accommodate 1150 people in its fan-shaped auditorium, and 2000 years of drama on its open stage. Two main tiers of steeply raked seats - flanked by side-banks on a higher level - sweep down to the stage. In spite of its size, the Olivier has a concentrated intimacy. No seat is far from an actor's point of command; and the span of the seats matches their effective span of vision. They can hold the audience within the compass of their eyes. A vital feature of the Olivier Theatre is the Drum Revolve.

Online: [www.nt-online.org/visiting](http://www.nt-online.org/visiting)
Address: National Theatre, South Bank, London SE1 9PX

**How to get there:** The National is on the South Bank, just minutes from Covent Garden and the West End and Waterloo. Bus 63 from Bowling Green Lane will take you there. Get off at the Upper Ground stop just before you finish going over the Thames River.
Sadler’s Wells

Sadler’s Wells is a theatre with a strong, dynamic contemporary programme, uniquely dedicated to bringing the very best international and UK dance to London audiences. The present building on Rosebery Avenue in Islington opened in 1998, after a major fundraising programme, supported by Lottery funding.

Sadler’s Wells breaks new ground in theatre design with its stylish, accessible front-of-house areas, flexible auditorium and purpose-built entertaining and meeting spaces. But behind the stylish glass, brick, wood and steel of the new theatre is a 250 year history and six previous theatre buildings which have all carried the Sadler’s Wells name and occupied the same site since the very first Sadler’s Wells theatre opened in 1683.

From cutting-edge performance to mainstream contemporary dance, tango to tap and flamenco to family shows, the joy of movement and celebration of dance are always at the heart of Sadler’s Wells.

Online: www.sadlerswells.com
Address: Rosebery Avenue, London EC1R 4TN

How to get there: Sadler’s Wells is situated at the top of Rosebery Avenue at the heart of the popular Islington and Clerkenwell areas. You can easily walk there.
**Stratford-Upon-Avon**

Set amongst the rolling hills of the Warwickshire countryside on the banks of the River Avon, Stratford-upon-Avon attracts visitors and artists from around the world.

**Getting around Stratford with the hop-on bus:**

Tour starts at Pen and Parchment Inn at Bridgefoot, but you can board the bus at any one of the 14 stops around the city. The bus leaves every 15 minutes from 9:00am to 5:40pm. You can hop on and off as many times as you like aboard this open-top double-decker bus. The entire route takes approximately 60 minutes. Tickets are valid for 24 hours from first use.

Travel to all Shakespearean Houses: Shakespeare’s Birthplace, Anne Hathaway’s Cottage, Mary Arden’s House, New Place, Nash's House and Hall's Croft. The Royal Shakespeare Theatre where the Bard's plays are performed for the majority of the year. The Holy Trinity Church where Shakespeare is buried, protected by a cursed tombstone. The Old 15th Century Grammar School where Shakespeare was educated. You also get to enjoy a lovely tour through the scenic Warwickshire countryside, visiting Wilmcote, the village where Mary Arden's House (Shakespeare's mother) can be found.

**Online resources:** [www.stratford-upon-avon.co.uk](http://www.stratford-upon-avon.co.uk), [www.shakespeare.org.uk](http://www.shakespeare.org.uk)

**The Royal Shakespeare Theatre**

Opened in 1878 on land donated by Charles Edward Flower, the original Memorial Theatre was a Victorian gothic building with seating for 711 people. The inaugural performance in the theatre was of *Much Ado About Nothing*, with Barry Sullivan as Benedick and Helen Faucit as Beatrice.

The original theatre was destroyed by fire in 1926. In 1932, the new Shakespeare Memorial Theatre designed by Elisabeth Scott was opened. In 1960, Peter Hall formed the modern Royal Shakespeare Company and in 1961, the Memorial Theatre was renamed the Royal Shakespeare Theatre.

Online: [www.rsc.org.uk](http://www.rsc.org.uk)

**The Swan Theatre**

The 1986 season in Stratford saw the opening of another theatre. Built inside part of the shell of the Victorian Memorial Theatre that survived the 1926 fire, the Swan is a unique, modern theatre space based on the design of the playhouses of Elizabethan England.

The Swan Theatre continues to be a favorite space for many actors and audiences owing to its intimate staging and the close proximity of the audience to the action.

Online: [www.rsc.org.uk](http://www.rsc.org.uk)
William Shakespeare was born at the Shakespeare family home in Henley Street, Stratford upon Avon in 1564. The half-timbered Tudor building with its traditional frontage served as the family home for Shakespeare and his brothers and sisters, and workshops for William's father, John Shakespeare, a glove maker, tanner and wool dealer by trade. John Shakespeare originally bought the house, in two stages, the first in 1556 and the second in 1575. When he died, the property was left to William, his eldest son. In 1847, Shakespeare's Birthplace was bought by a body of trustees and is now managed by the Shakespeare Birthplace Trust. The property is now open to visitors all year round.

The Courtyard Theatre

The new 1,000-seat Courtyard Theatre opened in July 2006 with Michael Boyd's staging of the Henry VI trilogy as part of the Complete Works of Shakespeare Festival. The new venue will allow the Company to continue performing in Stratford-upon-Avon during the transformation of the Royal Shakespeare Theatre. The Courtyard Theatre's stage configuration will be a prototype for the redeveloped Royal Shakespeare Theatre. The Courtyard Theatre is the RSC’s main theatre in Stratford-upon-Avon while work on transforming the Royal Shakespeare Theatre is carried out.

Nash's House and New Place

Thomas Nash, a property owner who married William Shakespeare's granddaughter, Elizabeth Hall owned Nash's House. Nash's House is adjacent to New Place, Shakespeare's home in Stratford towards the end of his life. Although not much of the original New Place building is left today, the house's extensive grounds are now open to the public. Nash's House itself now houses a collection of 17th century tapestries and
furniture as well as an exhibition on the history of the town, including artifacts from actor
David Garrick's first Shakespeare festival in 1769.

Anne Hathaway's Cottage
Before her marriage to William Shakespeare, Anne Hathaway lived in Shottery, a
village about a mile away from Stratford. Wooed at the family home by Shakespeare, Anne
lived here until she married in 1582. The beautiful thatched farmhouse was lived in by the
Hathaway family and its descendants until the late 19th century and is now owned by the
Shakespeare Birthplace Trust. The cottage and gardens are now open to the public all year
around.

Mary Arden's House
Until recently, Mary Arden's house was the name given to a farmhouse in Wilmcote,
on the outskirts of modern Stratford-upon-Avon. Believed to have been owned by Robert
Arden, it could have been the family home of his daughter Mary, William Shakespeare's
mother, until she married.

Of late, the real family home of the Ardens has been uncovered as the neighboring
Glebe Farm and the name Mary Arden's House transferred to it; and the farmhouse in
Wilmcote renamed 'Palmer's Farm' after Adam Palmer, its owner circa 1570s. Both
Palmer's Farm and Mary Arden's House are owned by the Shakespeare Birthplace Trust,
and demonstrate life on a Tudor working farm to visitors. The farm is home to rare-breeds
like Cotswold Sheep, Longhorn Cattle and Gloucester Old Spot pigs. Both properties are
open all year around.

Hall's Croft
Set in Old Town, a street on the way to the Parish Church, Hall's Croft is named after
the physician Dr John Hall who married William Shakespeare's eldest daughter, Susanna.
Restored and opened to the public by the Shakespeare Birthplace Trust in 1951 Hall's Croft
has exhibitions with rooms authentically furnished and an extraordinary collection of
paintings, furniture and medical artifacts from the 16th and 17th centuries. The herb garden
contains many plants mentioned in Dr Hall's medical notebooks. Hall's Croft and gardens
are open to the public all year around.

Holy Trinity Church
Situated on the banks of the River Avon, a couple of minutes walk from the RSC is
Holy Trinity Church where Shakespeare was baptized and is buried. His wife, Ann
Hathaway, daughter Susanna and son-in-law Dr. John Hall, and Thomas Nash (first
husband of Shakespeare's granddaughter Elizabeth) are buried in the chancel alongside
him.

The Church is open to visitors from 9am to 4pm and from 12:30pm onwards on
Sundays.
SHOWS – LONDON 2009
Sunday, June 21 - Friday, July 10

Monday, June 22, 2009:

**PHEDRE**
(Royal National Theatre, Lyttelton Theatre)

by Jean Racine
in a version by Ted Hughes

Consumed by an uncontrollable passion for her young stepson and believing Theseus, her absent husband, to be dead, Phèdre confesses her darkest desires and enters the world of nightmare. When Theseus returns, alive and well, Phèdre, fearing exposure, accuses her stepson of rape. The result is carnage.

Helen Mirren takes the title role in this savage play by Jean Racine, translated into muscular free verse by the late Poet Laureate, Ted Hughes.

http://www.nationaltheatre.org.uk/phedre

Tuesday, June 23, 2009:

**PRISCILLA QUEEN OF THE DESERT**
(Palace Theatre)

If you’ve seen the Oscar®-winning movie *The Adventures of Priscilla, Queen of the Desert*, you’ll know that this spectacular new musical tells the hilarious and heart-warming story of three friends who hop aboard a battered old bus (named *Priscilla*) and take their show to the middle of the Australian outback. These larger-than-life characters go in search of love and friendship, but end up finding more than they could ever have dreamed!

http://www.priscillathemusical.com/
Thursday, June 25, 2009:

**WAR HORSE**
(New London Theatre)

At the outbreak of World War One, Joey, young Albert's beloved horse, is sold to the cavalry and shipped to France. He's soon caught up in enemy fire, and fate takes him on an extraordinary odyssey, serving on both sides before finding himself alone in no man's land. But Albert cannot forget Joey and, still not old enough to enlist, he embarks on a treacherous mission to find him and bring him home.

The National's epic is based on the celebrated novel by the Children's Laureate (2003-05) Michael Morpurgo. Actors working with magnificent, life-sized puppets by the internationally renowned Handspring Puppet Company lead us on a gripping journey through history.


Friday, June 26, 2009:

**ROMEO AND JULIET**
(Shakespeare's Globe Theatre)

A violent street brawl between their rival families is the prelude to Romeo's first encounter with Juliet. Despite this, and the fact that Juliet has been promised to another man in marriage, they fall in love. But any plans for their future happiness are cruelly destroyed by renewed violence between the two families – and while the adults remain almost comically preoccupied with their own affairs, among their children a hidden tragedy begins to unfold.

This production will employ Renaissance staging and costume.
Saturday, June 27, 2009:

**AUNT DAN AND LEMON**
(Royal Court)

We all remember a favourite aunty, uncle or grandparent, someone who, in our childhood, told us tales that made our toes curl and stories of wonder. For Lemon, it was Aunt Dan. A brilliant, intoxicating but dangerous woman who shared all the most intimate and daring secrets of her decadent, exotic adult world...

*Aunt Dan and Lemon* explores the frightening pathways of influence, the glamour of cruelty and the shadow side of nostalgia.

http://www.royalcourttheatre.com/whatson01.asp?play=538

**WAITING FOR GODOT**
(Theatre Royal, Haymarket)

When Samuel Beckett’s *Waiting For Godot* exploded on to the London stage 50 years ago, it shocked as many people as it delighted. There had never been a play like it; two men clowning around, joking and arguing, repeating themselves, as they wait through one day and then another, waiting for the mysterious Godot. The combination of music hall, poetry and tension redefined what is possible in theatre, so that these days, *Waiting for Godot* is accepted as one of the most significant plays of the 20th century.

Ian McKellen and Patrick Stewart are both renowned Shakespearean actors at Stratford-upon-Avon, in the West End and on Broadway. They first worked together in Tom Stoppard’s *Every Good Boy Deserves Favour* for the Royal Shakespeare Company in 1977 and more recently in the X-Men film trilogy, as Magneto and Professor X. Each of them has established their own iconic screen persona, as Gandalf in *The Lord of the Rings* and as *Star Trek*’s Jean-Luc Picard. Joining Ian and Patrick will be fellow masters in their field, Simon Callow and Ronald Pickup, whose extensive theatre, film and television credits span four decades.

http://www.waitingforgodottheplay.com/home/
When two young people fall in love they are unable to act on their impulse. Uncertain of their standing in court and fearing for their lives, Rosalind and Orlando are forced into exile in the Forest of Arden only to become entangled in a beguiling game of love, lust and mistaken identity.

One of Shakespeare's great comedies, *As You Like It* subverts the traditional rules of romance, confusing gender roles, nature and politics in a play that reflects on how bewildering yet utterly pleasurable life can be.

The role of Rosalind will be played by Katy Stephens, who recently won the What's On Stage Theatregoers' Choice Best Actress Award for her performances as Joan of Arc and Margaret of Anjou as part of the Histories Ensemble.

[http://www.rsc.org.uk/whatson/7293.aspx](http://www.rsc.org.uk/whatson/7293.aspx)
Wednesday, July 8, 2009:  *MATTHEW BOURNE’S DORIAN GRAY*  
(Sadler's Wells Theatre)  
Set in the image-obsessed world of contemporary art and politics, this 'black fairy tale' tells the story of an exceptionally alluring young man who makes a pact with the devil.  

Amoungst London's beautiful people, Dorian Gray is the 'It Boy' - an icon of beauty and truth in an increasingly ugly world. The destructive power of beauty, the blind pursuit of pleasure and the darkness and corruption that lie beneath the charming façade; the themes behind Wilde's cautionary tale have never been more timely.  

Matthew Bourne's first new production in three years reunites the team that created the double Olivier award-winning hit *Play Without Words* - designer Lez Brotherston, composer Terry Davies and lighting designer Paule Constable.  

[http://www.sadlerswells.com/show/Matthew-Bournes-Dorian-Gray-09](http://www.sadlerswells.com/show/Matthew-Bournes-Dorian-Gray-09)

Thursday, July 9, 2009:  *OLIVER*  
(Theatre Royal, Drury Lane)  
Cameron Mackintosh presents his triumphant new staging of Lionel Bart's masterpiece Oliver! at the Theatre Royal Drury Lane, which was last seen at the Palladium in 1994. Oliver! is one of the most beloved British musicals, vividly bringing to life Dickens’ timeless characters with its ever-popular story of the boy who asked for more.  

The new production at the Theatre Royal Drury Lane is now more spectacular than ever before, with a cast and orchestra of over one hundred, including Rowan Atkinson’s show-stopping performance as Fagin.  

[http://www.oliverthemusical.com/the_show/](http://www.oliverthemusical.com/the_show/)
Recommended Venues to visit if you have time!

**Victoria Palace Theatre**

There has been a theatre on this site since 1832 - well before the coming of the railways. When Victoria Street and Victoria Station were built, the Royal Standard Music Hall became, in 1886, "the most comfortable Hall of entertainment in London... no expense has been spared."

Important productions seen at the Victoria Palace include: *The Windmill Man* (1921-29); *The Shows The Thing*, with Gracie Fields (1929); *Young England* (1934); *The Little Foxes*, with Elizabeth Taylor (1982); *Charlie Girl, High Society, Winnie and Brigadoon* in the 1980’s.

In 1989 *Buddy* began a six year run that had audiences dancing in the aisles at every performance and broke the theatre record for the longest running book musical. Buddy is still running at the Strand Theatre.

The Olivier award winning musical *Jolson* opened in October 1995 and ran until March 1997. The year 1997 also saw productions of *Always* and *Fame* and in 1998 the revivals of *Sweet Charity* and *Annie*. They were followed in 1999 by *The New Rocky Horror Show, The Colour of Justice* and *Soul Train*. The new millennium brought a new show, *La Cava*, the return of *Fame, Kiss Me Kate* and in 2002, *Grease*.

Online: [www.victoriapalacetheatre.co.uk](http://www.victoriapalacetheatre.co.uk)

Address: 8 Victoria St, London, SW1E 5EA, UK - +44 20 78341317

**How to get there:** Bus number 38 goes there (Take it from the Farringdon/Roseberry area). Also, you can get there by going to Platform 2 from Farringdon Station – take the Metropolitan line one stop to King’s Cross. Transfer to the Victoria line (southbound). Go five stops to Victoria Station. Go out to Victoria Street *(there is a Burger King near the entrance as well as a Starbucks outside the entrance, if you come out the exit from the station...if you come out onto the street, you’ll need to look behind you)*. The Victoria Palace Theatre is across the street in front of a tall office-type glassed building.

**The Criterion Theatre**

In the 1970’s the whole of the Criterion site was proposed for redevelopment, which caused much protest as people feared the theatre would be lost. In the end the theatre closed from 1989, until it reopened in October 1992. Having undergone major refurbishment both back, and front of house, The Criterion retains an almost perfectly preserved Victorian auditorium, with all the intimacy and atmosphere that make the building a pleasure to both visit and work in. The theatre seats 585 on three levels. Apart from the Box Office area, the entire theatre is underground and is reached by descending a strikingly tiled stairway. Like other theatres from the same time, columns are used to support both the Dress Circle and the Upper Circle, which means that many of the seats have a ‘restricted view.’

Recent productions include Kevin Elyot’s comedy *My Night With Reg* which transferred from there to the Royal Court Theatre Upstairs and went on win the Best Comedy Award, Evening Standard Awards 1994. The Reduced Shakespeare Company’s production of *The Complete Works of William Shakespeare – Abridged* opened there on March 7, 1996.
Online: http://www.criterion-theatre.co.uk/
(note: there is an amateur theatre in the UK with the same name)
Address: 2 Jermyn Street, London, SW1Y 4XA

How to get there: From the Unicorn Theatre, go back to the London Bridge station. Take the Jubilee line west to Waterloo (two stops) where you transfer to the Bakerloo line going north. Get off at Picadilly Station (3 stops). Find “exit 3” and leave the station. It’ll look a bit like Times Square when you come out. You should see a store called “Lillywhites.” The theatre is next to that store. To get back to Minerva Court from the Criterion, look for the Virgin Megastore across from the Criterion (opposite block to the Criterion). Picadilly Street will run alongside the Virgin Megastore. There will be a bus stop on Picadilly Street where many buses, including buses 19 and 38 stop. There is a Starbucks just past the stop as well as “Le Meridien” further past the stop. You can take both routes 19 and 38 back to the Farringdon Road/Roseberry Avenue area.

The Phoenix Theatre

The Phoenix Theatre opened in 1930 with the premiere of Noel Coward's *Private Lives* featuring Coward himself in the cast, along with Gertrude Lawrence, Adrienne Allen and a young Laurence Olivier. Coward formed a strong association with The Phoenix returning with Gertrude Lawrence as his co-star in 1936 with the programme of the one-act play *Tonight at 8.30*. He returned again in 1952 with *Quadrille*, which opened only a few days after the death of Gertie Lawrence, and Coward wrote how difficult it was to sit through that first night in what he and Gertie had always referred to as ‘our theatre’. The entrance on the corner of Charing Cross Road and Flitcroft Street is a rotunda with four columns above the canopy topped by an attic with square windows.

The Phoenix enjoyed a succession of very successful plays including John Gielgud's *Love for Love* during the war, and a season featuring Paul Scofield and Peter Brook in the mid fifties. A new musical *Canterbury Tales* adapted from Chaucer’s famous book opened in 1968 and began a 2000 performance run. The eighties and nineties have seen many award-winning musicals, including *The baker's Wife* by Stephen Schwarz (directed by Trevor Nunn) and the delightful *Into the wood* by Stephen Sondheim starring Julia McEnzie; as well as a very successful season of Shakespeare plays.

Online: www.theambassadors.com/phoenix/info/index.html
Address: 110 Charing Cross Road, Covent Garden, London, WC2H 0JP, UK – 870 060 6629

How to get there: To get to the Phoenix Theatre, you can take the 19 or 38 bus from Farringdon/Roseberry Avenue area. The stop is two stops after the bus turns onto Charing Cross Road from Oxford. It's the “Denmark Street” stop and is right in front of the theatre.

Polka Theatre

Polka Theatre started life as a touring company in 1967. By 1971, Polka was attracting staggering audiences of 250,000 each year. When Polka – The Children’s Theatre opened its doors on 20th November 1979, it became the UK’s first theatre venue dedicated exclusively to children. With two performance spaces (a 300-seat Main Auditorium and a 90-seat studio), a café, a playground, a toyshop and exhibition and gallery spaces, Polka Theatre was unique in its totally child-centred design.
By 1983 Polka was regularly programming and producing productions aimed specifically at the Under-5s: the studio, known as the Adventure Theatre, became the designated performance space, and even today it remains the only space in the UK dedicated exclusively to work for Early Years audiences. In 1988, productions, now predominantly actor-based and driven by quality scriptwriting, widened in both content and form. In addition to stagings of classic children’s stories, Ireland produced historical and biographical dramas; adaptations of contemporary children’s books; and devised work.

Over the years, Polka worked with some of Britain’s leading writers, including Alan Ayckbourn, Philip Pullman, David Holman, Jamila Gavin, Malorie Blackman, Charles Way and Mike Kenny. In 2001, Polka’s New Writing Programme was born.

In 1994, Polka won the Vivien Duffield Theatre Award to begin the pioneering audience development initiative, Curtain-Up!. The scheme offered free theatre tickets to disadvantaged schools whose pupils would otherwise not have the opportunity to experience theatre due to financial or other difficulties, supplemented by money to cover transport costs and a free post-show drama workshop to support the visits. The scheme has introduced an estimated 30,000 school children to the magic of theatre since it began.

Today, Polka Theatre continues to lead the way in producing innovative, high-quality and often daring theatre that remains relevant to a new generation of young audiences. The heart of their work is rooted at their Wimbledon home, which has now seen over 2,000,000 visitors in the 25 years since they opened their doors.

Online: www.polkatheatre.com Address: 240 The Broadway; Wimbledon; London SW19 1SB

How to get there: It’s off of the Wimbledon stop on the District line (tube). It’s in Zone 3

The Apollo Theatre

The Apollo Theatre was opened a month after the death of Queen Victoria - thus making it the first West End theatre of the Edwardian age. The auditorium was renovated in 1932. The balcony (3rd tier) is said to be the steepest in London - you have been warned!

The Apollo Theatre featured mostly musical comedies in the early days. The theatre became the home of Harry Gabriel Pelissier’s The Follies from 1908 to 1912. From the thirties it’s specialised mostly in light comedies, thrillers and farces - Marc Camoletti’s Boeing Boeing opened here in 1962 before transferring to the Duchess Theatre in 1965 where it completed a total of 2,035 performances. History then repeated itself when Camoletti’s Don’t Dress For Dinner opened here on 26 March 1991 before transferring to the Duchess Theatre on 26 October 1992 where it then closed on 1 March 1997. Other recent productions include Keith Waterhouse’s Jeffrey Bernard Is Unwell with Peter O’Toole, Richard Harris’s Dead Guilty with Jenny Seagrove and Hayley Mills. The Broadway hit Sylvia by AR Gurney had a short run here in May 1996. The theatre seats 796 on four levels.

Online: www.thisistheatre.com/londontheatre/apollotheatre.html
Address: 31 Shaftesbury Av, London, W1D 7EZ, UK, 020 74945070

How to get there: They are one bus stop before Picadilly Circus from the 19 or 38 (from Roseberry/Farringdon Road stop). It’s the stop after you see Spamalot.” The stop is “Trocadero” and there is a Rainforest Café there, too. It’s very close to Picadilly so, if you miss it, just get off at Picadilly and walk the couple blocks back.
**Regent’s Open Air Theatre**  
The theatre on its present site has been a permanent feature in Regent's Park since 1932, when three performances of Twelfth Night were staged to great acclaim. Ever since, summertime Shakespeare has become an established and much-loved highlight of Park life and of London's theatrical calendar.

Between 1932 and 1960, Robert Atkins and Sydney Carroll produced almost all of Shakespeare's works here, as well as specially commissioned plays by authors including George Bernard Shaw. Audiences sat on deck-chairs with those in the back row needing binoculars to watch the action! In 1962, David Conville, the present Chairman, took over the running of the theatre and founded the resident New Shakespeare Company. The fully raked auditorium was built in 1975, incorporating 1187 seats as well as bar and restaurant facilities to replace the old 'supper tent.'

2000 saw the theatre re-open with wonderful improvements to the front of house areas - an extended picnic lawn, a new dedicated sponsors' building and replanting to enhance the magic of this beautiful venue. There are now better amenities for audiences, sponsors, performers and staff, and in 2001 we completed the renovation of the seating in the auditorium.

Address: Regent's Park, London, NW1 4NR

**How to get there:** Baker Street is the closest tube station and is served by the following lines: Bakerloo, Circle, Hammersmith and City, Jubilee, Metropolitan lines. Regent’s Park tube station is due to reopen in July 2007.

**Experimental Theatre in London**  
London hosts an Experimental Theatre Festival each summer. While we do not know the exact shows that will be performing, we encourage you to check this festival out.

**Unicorn Theatre**  
Caryl Jenner, who traveled the country to perform theatre for children in two large vans, founded the Unicorn Theatre in 1947. Years later, Caryl's vision of the Unicorn theatre has been realized: it is the first professional theatre built purposefully for children in the UK. The Unicorn theatre houses the **Weston Theatre**, which holds around 300 people, and the **Clore Theatre**, which can seat up to 120 people. The unique design of the new building, which opened on December 1, 2005, has taken over 6 years to create. It involved a 3 year period with a class of 30 eight year-old children from Tower Bridge Primary School. The children acted as “Unicorn Young Consultants” and assisted with design along with the selection of public artists.

The **Unicorn Theatre reaches over 100,000 children each year.** Professional productions for children are produced in the theatre spaces, and teaching artists travel to schools. The focus is mostly on working with students in the primary grades.

Online: [www.unicorntheatre.com](http://www.unicorntheatre.com)  
Address: 147 Tooley Street, More London, Southwark, London , SE1 2HZ
How to get there: Take the Jubilee or Northern line to the London Bridge Station stop. You can also take the 17 bus to London Bridge Station. In both cases, you will go out the Tooley Street exit. Once onto Tooley Street, you want to start heading east. You should fairly soon go past the London Dungeon museum/tourist place. You’ll keep walking for several blocks before you start to see the Unicorn Theatre up ahead on the left. It’s a whitish building with “Unicorn Theatre” written near the top. When you get closer, you’ll also see the unicorn sculpture through the glass window.
COOPERATING SCHOOLS AND TEACHERS

Secondary Schools

Maureen Cooke
Deftord Green School
Amerham Vale
London
SE14 6LQ
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Deptford Green School

“Deptford Green aims, through the national curriculum, to offer a broad and balanced curriculum which provides students with the basis of a general education on which they can build specialist skills. From year 9 until a student leaves the school we aim to provide advice and guidance about future educational and career choices. Deptford Green also aims, within our general education, to provide students with an ability to understand and interpret the complex world in which they live, to confront honestly the moral choices that will face them, and to enjoy throughout their life creative, aesthetic and sporting activities. Our students come from very diverse backgrounds, socially, economically and ethnically. The school is multi-cultural and thrives on its diversity. We are also genuinely comprehensive in terms of our students’ abilities from those with special educational needs to those who are very gifted and talented. We also have a high level of parental involvement in the school and the school serves the wider community through being a Full Service Extended School. We value our links with the local community very highly and have an excellent reputation. We are also part of a successful Federation of schools with Addey & Stanhope, Crofton, Catford and the Crossways Sixth Form Academy. We enjoy excellent links with Goldsmiths College which is just up the road and ensures we are always at the cutting edge of educational thinking (see Think Tank). Deptford Green is a specialist Humanities school with English, Drama and Citizenship as our lead subjects. We are pioneering new innovative practice in these areas and have gained a national reputation for our work in Citizenship. We are also pioneering Restorative Justice as our central approach to behaviour management.”

http://www.deptfordgreen.lewisham.sch.uk/
Sam Smith  
Central Foundation for Boys  
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smiths@cfbs.islington.sch.uk

Biography:
Sam Smith is the Head of Creative Arts at Central Foundation Boys School. He has worked at the school for nine years and he has been involved with the NYU program for most of that time. He will be leaving CFBS at the end of this year to become Assistant Principal in charge of the Arts and Humanities at a new academy in South London.

Central Foundation Boys’ School

Central Foundation Boys’ School is a small 11–18 voluntary-aided comprehensive school founded 140 years ago. They have a long established reputation for being a caring school providing a good education for the boys of the area.

They combine traditional values with a modern approach. Their students work in an environment that is conducive to learning with excellent resources that match the needs of education in the new millennium. The staff is highly qualified and dedicated to enabling each to achieve his full potential. They work closely with parents and have good links with local businesses. They benefit from extra resources funded by the foundation that governs the school.

At the Central Foundation Boys’ School, the focus is on achievement for everybody. In order for each boy to reach his maximum potential, they foster an environment where respect is paramount. Equality of opportunity is the basis of everything they do. The broad curriculum ensures that the students develop as balanced individuals who value learning. They take pride in creating a community, which is both caring and dynamic.

http://www.centralfoundationboys.co.uk/
**Sarah Sawyerr**  
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psimpson@nildram.co.uk  
sarah.sawyerr@ricardslodge.merton.sch.uk

**Biography:**  
Sarah Sawyerr retrained as a teacher and undertook a PGCE at Goldsmiths in 2002. She was appointed as a teacher of Drama and English in September 2002 at Ricards Lodge High School. In September 2003, she was appointed Head of Drama. In 2007, she was appointed at Vocational Learning Co-Ordinator and in September 2008, she was appointed as Assistant Head teacher and Director of Arts Specialism.

Her previous theatre experience includes General Manager of Women’s Playhouse Trust, Education Projects Director of Royal National Liverpool Philharmonic Orchestra and Administrator of Talawa Theatre Company. She was also awarded a bursary from the Arts Council of Great Britain to study directing with the Young Vic Theatre and the National Theatre. She has over 10 years of management experience in charity advertising and fundraising prior to teaching.

Her approach to teaching is that it should be inclusive and allow students to develop as individuals with the opportunity to learn about self reflection, self expression and self representation. She has a keen interest in her own personal development. In July 2008, she completed an MA in Applied Learning at Central School of Speech and Drama.

In addition to her teaching experience she has devised and led INSET programmes for St Marks Primary School entitled “How Drama can Develop Language and Improve Literacy” and a complete INSET programme for Mitcham Vale for non-specialist teachers. She has been a mentor for PGCE students from Central School of Speech and Drama for four years and she is delighted to be hosting the NYU programme again this year.

**Ricards Lodge**

Ricards Lodge is a successful comprehensive school for girls. They welcome students with varying aptitudes and abilities from a wide range of backgrounds and encourage every girl to achieve her full potential.

They are proud to have clear external recognition of their success. During recent years they have received two national School Achievement Awards for Excellence, acknowledging that their GCSE results are much better than those of similar schools. They have an excellent Ofsted report from an inspection in November 2001. In September 2002, they became a Beacon School, receiving extra funding to share their good practice with others. In December 2002 they achieved the Investors in People Award. The DfES has categorised them as a High Value School.

[http://www.ricardslodge.merton.sch.uk/](http://www.ricardslodge.merton.sch.uk/)
Primary School

Damian McBeath
Cyprus Junior School
32 Cypress Road
South Norwood
London
SE25 4AU
School Website: [www.cypressjuniors.co.uk](http://www.cypressjuniors.co.uk)
School Email: d.mcbeath@cypressjuniors.co.uk

Biography:
Damian McBeath is an experienced Junior School teacher who has worked in a number of challenging schools in and around London. He is currently the Deputy Head Teacher of Cypress Junior School and is enjoying the responsibility of management and leadership.

Damian is an Advanced Skills Teacher (AST) and has spent a number of years working with other teachers to improve and sustain standards in teaching and learning. Although he worked as a subject leader in English and Science, he specializes in Drama and Maths and has a passion for using children’s creativity to enhance and enrich their learning. This year Damian was asked by the National Centre of Excellence in the Teaching of Mathematics (NCETM) to be a lead author in the Excellence in Mathematics Leadership program – a National initiative aimed at supporting and offering guidance in the role of Maths leadership across the country.

Damian is a leading drama teacher and was involved in the incredibly successful ‘Drama 4 Successful Learning’ project which promoted the use of Process Drama to drive creativity in the curriculum and improve standards. Damian has worked alongside a number of top drama practitioners including Dr. Philip Taylor, Cecily O’Neill and Jonothan Neelands and has worked with the NYU for the last 4 years in a mentoring role. He is looking forward to working and learning alongside the students this year and hopes that they will find the programme as exciting and useful as he does.

Cyprus Junior School

Cyprus Junior School is a mixed junior school in South London.

“The philosophy of Cyprus Junior School is to provide a firm foundation on which all aspects of education will be built. It is our belief that education is a route to spiritual, moral, social, cultural, physical, and mental development and thus the well-being of the individual. We believe in equal opportunities for all the children in our school, irrespective of social background, culture, race, gender or ability. In order to ensure future progress and success, we aim to provide a curriculum that is broad and balanced. This entails following the National Curriculum, Religious Education, Collective Worship, Sex Education and PSHE and Citizenship. It is our belief that we should provide a learning environment that is motivating, exciting and caring, in order for a child to develop a sense of high self-esteem and academic achievement.”

[http://www.cypressjuniors.co.uk/](http://www.cypressjuniors.co.uk/)
**STUDENT BIOGRAPHIES**

| **Tricia Berry** | Tricia is thrilled to be part of the London Study Abroad program. She is a 2010 candidate of the newly established Masters Program in Educational Theatre at CUNY and a graduate of Western Michigan University’s Theatre program. Since moving to NYC in 2006, Tricia has worked as a director, choreographer, playwright, actress, and puppeteer. Tricia has taught Fairytale Adventures, Storybook Theatre, and Creative Drama and Music as a Core teacher with City Lights Youth Theatre. She is a teaching artist with TADA! Youth Theatre as a director/choreographer in many, many school sites throughout Manhattan and Brooklyn. As an actress in educational theatre, Tricia has performed with MCC, Theater Garden, 13th Street Repertory Theatre, and Puppetonia. Her life in the arts began when she started directing plays during recess at the age of 8. She continues it today by going into communities and schools that are lacking in the arts and creating theatre that is original and new. After graduating, Tricia looks eagerly towards entering the elementary classroom as a full time teacher to incorporate theatre into the entire curriculum (even math!) and to help educate and encourage other teachers to do so, too. |
| **Courtney Bottomley** | Courtney Bottomley, a self-professed musical theatre nerd, has been involved in the art form for most of her life, enjoying the workings of production both on and off the stage. She earned a BFA in Musical Theatre from Emerson College in Boston, MA in 2004. After finishing her degree program, Courtney became a director and choreographer in residence with a local, non-profit, theatre arts organization. While there, she helped formulate and direct several successful musical fundraisers for the group and for other community organizations. She has choreographed for smaller shows, such as A... My Name Is Alice, and Scrooge, as well as larger productions like, Oklahoma!, Anything Goes, and Kiss Me Kate. Two years ago, she took a job working with a cultural society in Mansfield, MA, writing and teaching their musical theatre program for children ages 10-16. Courtney is currently finishing her first semester at NYU Steinhardt’s Educational Theatre program (EDTA) and greatly looks forward to working and studying in the U.K. this summer. |
| **Robin Donnelly** | Robin has been working in the education field since 1997. She has experience as a secondary drama teacher and coach, has directed and acted in plays, designed and built all technical theatre projects and collaborated with local theatre projects. Robin is currently volunteering her time as a drama director for primary children’s musicals and working on her Masters of Theatre Education at NYU in the summer program. She is a member of USITT, TOTO and TETA. She has participated as a presenter many times in the Texas Educational Theatre Association (TETA) throughout her career. Robin plans to complete her masters by May of 2010. |
| **Kathleen (Kate) Dorman** | Kathleen (Kate) Dorman is a Master’s Candidate in the EDTC Program. She studied Theatre and English Literature as an undergraduate at Boston College, and worked as a teaching artist, actor, and director in the Boston area after graduating. In New York, she has worked in the education department of the Classic Stage Company, as director of education at Extant Arts Company, and as an assistant director at the Abrons Arts Center. Kate’s passion is teaching, directing, and performing Shakespeare; she is a proud member of NYU’s Shakespeare To Go! program, which brings 60-minute versions of the bard’s work to schools all over New York City. Favorite Shakespearean roles include Emilia in Othello (The Charles Street Players) and Viola in Twelfth Night (Theatre Omnibus). |
Amy Fishman
Amy just began the EDTC masters program this past spring, and enjoys performing in showcases and independent films around New York City.

Christine Hopkins
Christine Hopkins is a graduate student at NYU studying Educational Theatre in Colleges and Communities. She graduated from SUNY Oneonta in May of 2008, receiving her Bachelors degree in Elementary Education and Theatre Production. Christine spent the last three years of her undergrad work directing Oneonta High School's Drama Club. She has also taught theatre arts courses for Monroe-Woodbury High School during the summers for the past two years. Past shows that Christine has directed include, "No, No, Nanette," "The Jungle Book," "Trifles," "Guys and Dolls," "Into the Woods," "The Long Christmas Dinner," "Suppressed Desires," "Woman's Honor," "Close the Book," "Seusssical the Musical," and "Childhood." She has also done the lighting design for shows such as, "The Vagina Monologues" and "The Importance of Being Earnest." Christine has also interned at the American Place Theatre. Currently, Christine works part time teaching second grade and plans to finish her work on her Masters degree in July of 2009.

Rachel Jamieson
Rachel Jamieson is currently working toward her M.A. in Educational Theatre in Colleges and Communities at New York University. She has directed, stage managed, performed and taught students of all ages in the Chicago area and Cork, Ireland. Rachel was a Founder and the Artistic Director of the High School Repertory Company for several years at the Children’s Theatre of Western Springs in Illinois. Other highlights include work with Lifeline Theater, Steppenwolf Arts Exchange, Cork Shakespearean Company, University College of Cork and the world-renowned Gaiety School of Acting. Rachel is an Illinois state certified theatre, speech and English teacher, has been a middle school music teacher and a high school speech coach. She holds a B.A. in Secondary Education from Concordia University Chicago and has taken professional courses at Act One Studios in Chicago. Rachel has just completed her term as a board member for the Illinois Theatre Association and position as Associate Education Director for Metropolis School of the Performing Arts in Arlington Heights, IL.

Lorna Jordan
Lorna received her bachelor’s degree in Theatre at NYU’s Tisch school of the Arts in 2003. During that time she studied at the Stella Adler Conservatory and The Royal Academy of Dramatic Arts in London. After graduation she acted and coached in New York City for two years followed by a brief hiatus from the theatre. In the spring of 2008, Lorna decided to return to NYU as a Master’s Candidate in Educational Theatre.
Faith Lawson
Faith is a native New Yorker who has been involved in the field of Educational Theatre for the past four years. While earning her Bachelor's degree in communication arts, film and theatre studies from St. John's University, Faith has worked as a drama camp counselor; writer, director and actor for community-based theater, production apprentice at a theatre for families and has volunteered at several non-profit organizations for young people in the performing arts. Faith currently works as a Member Services Representative at the New Victory Theatre (New York City’s first theater for youth), a teacher’s assistant in drama at LoMA (Lower Manhattan Arts Academy), a performing high school in Downtown Manhattan and an assistant to the director of LoMA’s high school production of RENT. Faith is currently a Masters Candidate in the NYU Educational Theatre program and plans to graduate in the Summer of 2010.

Soohyun Ma
Soohyun is a Ph. D Candidate in Educational Theatre at NYU, as well as a graduate of Drama Therapy Program at NYU. She is a Registered Drama Therapist, Working as a professional drama therapist and counselor. She currently teaches acting, drama therapy and educational theatre in Korea.

Lyndsey McAdams
Lyndsey is a Georgia girl, born and bred. She spent the last four years in Atlanta studying art history and theatre at Agnes Scott College. Lyndsey first fell in love with Theatre for Young Audiences in 2006, when she participated in the Spring in NY program, took several educational theatre classes, and was an apprentice at the New Victory Theater. Since then, Lyndsey has directed and performed in several shows for young audiences, and has spent the last 3 summers teaching drama at the Alliance Theatre and the Little Shop of Stories in Atlanta. She is in her second semester in the EDTA program, and is a proud member of NYU's Shakespeare to Go Company. She currently interns at City Lights Youth Theatre and is an assistant drama teacher at the Ella Baker School. Lyndsey loves and is grateful for her parents, her family, her girlfriend, her friends, her teachers, dinosaurs, penguins, puppies, and picture books. She is excited to learn with and from her fellow Ed Theatre colleagues this summer in London!

Allyn Rathus
ALLYN BARD RATHUS: Perez Hilton Saves The Universe! (Or At Least The Greater Los Angeles Area) The Musical (Producer, rat house productions, The Bleecker Street Theatre, NYC) You’re A Good Man, Charlie Brown (Producer, A.R.T. Productions at The Century Center for the Performing Arts), Broadway: August: Osage County (General Management Associate, Richards/Climan, Inc.), The Threepenny Opera (Assistant Company Manager, The Roundabout Theatre Company), Assassins (Assistant Company Manager, The Roundabout Theatre Company), Acting: All My Children (ABC), Guiding Light (CBS), As The World Turns (CBS), various national commercials and campaigns including Microsoft, Time Warner, Dick’s Sporting Goods, L’Oreal, Cingular. Allyn is in her first year of pursuing a Masters Degree in Educational Theatre Steinhardt at NYU.
Laura Shepherd

Laura Shepherd currently introduces thousands of young people to the performing arts every year as the Education Director at Studio East, a youth theatre in Kirkland, Washington. Laura enjoys teaching drama and singing classes at Studio East, and loves directing elementary school musicals in the after school ArtReach! program. Current projects include preschool through fifth grade drama classes, fourth through ninth grade singing classes, a dozen private voice students, and a home-school class production of “The Princess Plays.” Directing credits include “Stuart Little,” “Peter Pan,” “The Emperor’s New Clothes,” “We’re Having a Ball,” “A Midsummer Night’s Dream,” “Honk Jr.” and “Mulan Jr.” Music Directing credits include “Into the Woods” and “Oklahoma!” at Youth Theatre Northwest. Laura has performed with StoryBook Theater since 2001, and joyfully sings with BlueStreet Jazz Voices. Favorite recent roles include Fruma-Sarah in “Fiddler on the Roof” and Mama Bear in “Goldilocks.” Laura is a Washington State certified teacher, and received her training and degrees in Music Education and Theatre from Oberlin College and Conservatory of Music in Ohio.

Jonathan Shmidt

Jonathan has been working in the field of Educational Theatre for the past five years. Upon receiving his BA from Boston University, Jonathan worked as a teacher and coordinator for several after-school theatre programs for teenagers in the Boston area, including a teen theater Boston-Paris exchange program for urban youth through the Cloud Foundation. In 2007, Jonathan relocated to New York to join the Education Department of the New Victory Theater. In his current position as Education Associate, Jonathan coordinates the Education Partnership Program, working with over 170 schools and after-school programs in the greater New York area to bring the performing arts to students of all ages. The program serves 40,000 students who attend performances at the theater and engage in in-classroom workshops led by New Victory Teaching Artists. Jonathan acts as the main liaison between classroom teachers, program leaders, principals and the theater. He also acts as a member of the New Vic Teaching Artist ensemble, developing curriculum and leading in-classroom workshops across New York. He is currently a Masters Candidate in the NYU Educational Theatre program, and plans to graduate in the Summer of 2009.

Maya Singh

Maya has been a part of the Educational Theater world for the past six years. As a young artist in New York City she wanted to share her passion for the arts with young people. During her undergraduate experience at The New School she was fortunate to be an apprentice with the Education Dept. at The New Victory Theater, which inspired her to pursue further educational experiences in theater and education. She then went on to assist with a musical theater writing residency on the Lower East Side with 3rd and 5th graders through TADA! Youth Theater. After interning with TADA! for a year she became their Education Associate and a part-time teaching artist in 2007 and has been working there until recently. In the summer of 2007 she traveled to Bangalore, India to work with the Parikrma Foundation (a non-profit school for slum children and orphans). There she created an after-school drama program designed to promote literacy and comfort using the English language amongst their students, which is still in place today. In the summer of 2008 she joined the EDTC program at Steinhardt. After graduating in September of 2009 she plans to move to Boston.
Karl Williams
Karl's combined love for acting, writing and teaching has recently fueled his pursuits in the field of educational theatre. A graduate of the University of the West Indies with a Bachelor of Arts Degree in English and a Post Graduate Diploma in Education - Language Arts, Williams is currently pursuing graduate studies in the Educational Theatre Program at NYU. He has performed in over thirty plays since 1996 and has written five including Not About Eve, of which an excerpt was selected to be staged and read at the Fall installment of the Theatrix Playwright’s Workshop in 2008. His recent work, "Random" received good reviews in the Theatrix 2009 ten minute play festival. As a teacher he has worked with students of all ages and abilities. At Campion College, one of Jamaica’s top secondary institutions he reshaped the Drama Club to a level of distinction at national competitions and influenced the decision to have Drama as a legitimate subject on the school’s curriculum. His future projects include a history book of young people’s theatre in Jamaica, a TYA play currently in progress entitled Rosalee’s Children and a project that will merge the expertise of the educational theatre program at Steinhardt and a mix of youth programs from his native Jamaica.

Melissa Zakri
Melissa Zakri currently manages the Volunteer Program at DonorsChoose.org, a national philanthropic education-based non-profit. Prior to pursing her M.A. in Educational Theatre at NYU, Melissa coordinated the Professional Development Opportunities for Teachers program at the Kennedy Center for the Performing Arts in Washington, D.C., where she managed the logistics for teacher workshops, recognition events, and teaching artist retreats; she also collaborated with the orchestration of national conferences. In addition, she co-presented an improvisation workshop for the Kennedy Center’s Musicals in the School program. Melissa received her B.A. in English with a concentration in drama and a minor in education from Le Moyne College in Syracuse, N.Y. She is the proud recipient of the Gene McCarthy Award in Theatre Studies. Each summer she performed and/or assistant directed with Gifford Family Theatre, and was a counselor and assistant instructor with Summerfame, a program sponsored by Oswego County BOCES Arts Education Institute for Aesthetic Education. She also performed with the Syracuse Shakespeare Festival, appearing as Helena, Viola, and Juliet. Melissa has studied improvisation with Upright Citizens Brigade, Second City, and Washington Improv Theater, where she played with the house team Season Six, and performed at the Charleston Comedy Festival and Baltimore Improv Festival.
FACULTY BIOGRAPHIES

Judith Ackroyd
Dr Judith Ackroyd currently serves as Dean of Humanities, Arts, and Social Sciences at Regent's College, London. She worked in initial teacher training before teaching in a division of Performance Studies. She has published a wide range of books for teachers at both primary and secondary phases and two more recent texts, Role Reconsidered and Research Methodologies for Drama Education. Current research interests include drama and health and performed research.

Selina Busby
Selina Busby is currently the Course Leader of the MA Applied Theatre (Drama in the Community & Drama Education) and also teaches on the BA Applied Theatre and Education degree at the Central School for Speech and Drama. Having taught drama and performing arts for several years at a further education college, as well in schools and prisons, she then moved into higher education working as a visiting lecturer at both Buckingham Chiltern University College and Royal Holloway. Subsequently she was a tutor on the PGCE at Central. Selina has written and directed a variety of TIE, youth theatre and community productions and since working at Central has developed projects with students and community groups in Costa Rica and Mumbai.

Gavin Bolton
Gavin Bolton is considered one of the field’s most influential authors and researcher. He is a graduate of Sheffield University. For thirteen years, he taught various groups of students, from elementary and secondary to sight and hearing impaired. In 1958, Gavin became Deputy Principal of Secondary Schools. In 1961, he took the position of Drama Advisor to the Education Authority in County Durham. He joined the staff of Durham University in 1964 and taught there until his retirement in 1989. He is currently an Adjunct Professor at Victoria University in British Columbia, and a visiting professor at New York University and the University of Central England at Birmingham. He is the author of many influential books, including Towards a Theory of Drama in Education, New Perspectives on Classroom Drama, and The Dorothy Heathcote Story.

Jo Boulton
Jo Boulton's academic background is in both English and educational drama, with a special interest in early years. She has taught in primary schools in Northamptonshire and was a Curriculum Adviser for English and drama with Northamptonshire Inspection and Advisory Service (NIAS) for 9 years. Jo joined UON in 1999 and now teaches English and drama on the PGCE, BA QTS and Return to Teaching courses. She also contributes drama sessions to Early Childhood Studies, BA QTS Early Years and GTP programmes. Jo is Deputy Course leader for the PGCE course and is also a PGCE Personal Tutor and Professional studies tutor. She is a member of the Partnership Steering Group and the Partnership Training group. Jo's interests include Drama in Education and early reading development. Recently, she has worked with a local cluster of partner schools to raise attainment in writing through the use of drama.

Martin Heaney
Martin Heaney trained initially as an actor and worked as an actor/teacher in T.I.E. (Theatre-in-Education) companies in England and Wales. This was followed by a period of freelance design and delivery of education programmes for leading English theatre companies, including English Touring Theatre, Oxford Stage Company and the Royal National Theatre’s Education Department. He now works as a researcher and visiting lecturer in higher education, most recently at Goldsmiths College, (M.A. Theatre education tutor) and at Central School of Speech and Drama. He is Principal Researcher on the Creative Learning Programme (formerly A+) in Newham, East London. This project is researching the impact of introducing the arts in a cross-curricular learning model and is influenced both by Howard Gardner’s theory of multiple intelligences and Project Zero at Harvard University, Boston. For the MAP Consortium, he is also currently undertaking evaluation and research of arts interventions in business.
Dorothy Heathcote
Dorothy Heathcote is recognized as having changed an entire field's approach to drama education when she began working at Newcastle in the 1950s. She recently earned an honorary doctorate from the University of Newcastle, which honored her lifetime achievement in teacher education. While Dr. Heathcote retired in the early 1980s she still leads workshops in the UK, although rarely comes to London. Many of the world's current leaders attribute their success to the innovations that Dorothy Heathcote advocated.

Cecily O’Neill
Cecily O'Neill works with students, teachers, directors and actors throughout the world, leading drama workshops, speaking at conferences, lecturing, and carrying out research. She is an Associate Artist with the Unicorn Children’s Theatre, a member of Ireland’s Abbey Theatre Advisory Forum and an external examiner on post-graduate degrees at a number of universities in the UK, the USA, Canada and Australia. Dr. O’Neill was responsible for teachers’ in-service training in drama for the Inner London Education Authority for a number of years. As an Associate Professor at the Ohio State University she established a drama in education programme in the College of Education. Now based in London, she is a visiting lecturer at New York University, the University of British Columbia, the Central School of Speech and Drama and Goldsmith’s College. Dr. O’Neill is the author and editor of several influential books on drama including Drama Worlds: A Framework for Process Drama, Worlds into Words: Learning a Second Language through Process Drama, Dorothy Heathcote: Collected Writings on Education and Drama, Drama Structures and Drama Guidelines. She is General Editor of Heinemann Education’s “Dimensions of Drama”, and Series Editor for Harpcollins’ popular series, Plays Plus and Classics Plus.

Rebecca Patterson
Rebecca Patterson is a Senior Lecturer in Drama and Drama in Education at Manchester Metropolitan University. She began her career as a founder member of ‘Box Theatre Co’. Based in Manchester, they provided high quality performance and workshop facilities for schools, colleges and community groups in the North West. She then went on to complete an Honors Degree in Law but returned to drama and theatre after a brief absence to complete a Post Graduate Certificate in Education in Drama and English. On completion of the “PGCE” she became Head of Drama and thereafter Community Arts Liaison Officer at Poynton Performing Arts College. In addition she also worked with Cheshire Youth Theatre and directed a number of Community Theatre productions. With the aid of local charity, she set up and ran a Theatre Company that partnered able bodied young people with young people with various disabilities. Rebecca recently completed a Masters Degree in Performance Practice at University College Chester. She is also very much involved with ISTA (International School’s Theatre Association), based in the UK. This academic year Rebecca visited Jerusalem and MMU hosted an ISTA Primary Drama in Education conference at which she was lead practitioner. She has contributed to a number of publications for ISTA. In January 2007 Rebecca delivered a series of lectures at the Welsh College of Music and Drama as part of the Education and Community Theatre program.

Tim Prentki
Tim Prentki is Professor of Theatre for Development at the University of Winchester, United Kingdom, where he runs the MA in Theatre and Media for Development. He is a member of the editorial board of Research in Drama Education and has recently co-edited the issue on Impact Assessment. He is coauthor of Popular Theatre in Political Culture and recently co-edited the Routledge Reader in Applied Theatre.
Ross Prior
Dr Ross Prior is a Principal Lecturer (Drama and Acting) at The University of Northampton, UK, where he is also the widening participation and external relations coordinator for the School of The Arts. He has held a range of posts both within the profession and education, having taught at all levels of education for many years. Educated in Australia, Dr Prior holds a Bachelor of Education degree from Rusden (Deakin University) and a Master of Education degree from The University of Melbourne. He completed his Ph.D. at Griffith University’s Centre for Public Culture & Ideas where he researched tutor knowledge and practice in Australian and English drama schools. He also worked in Griffith University’s Centre for Applied Theatre Research. Dr Prior is editor of a new international journal entitled Journal of Applied Arts and Health, published by Intellect. He was a key figure in the establishment of the first Arts and Health conference at The University of Northampton in 2007 and this is followed by his second conference in September 2009. He has facilitated a number of applied arts workshops which have a basis in health or education. Dr Prior is Chair of the Arts & Health Sub-committee of Health Through Occupation (HETOC) Research Group (UK). He has been closely involved with the Drama in Education and Applied Arts movements for much of his life, both as a researcher and practitioner. In 2007 Dr Prior was awarded the distinguished “Teaching Fellow of The University” for excellence in teaching.

Philip Taylor
Dr. Philip Taylor is Director of the NYU Program in Educational Theatre where over 250 students study in the BS, MA and PhD degrees. He is the author of numerous texts in process drama, arts education and qualitative research including his recent Assessment in Arts Education, and his latest book Structure and Spontaneity. Dr Taylor recently directed Brecht’s The Caucasian Chalk Circle and Moises Kaufman’s Gross Indecency: The Three Trials of Oscar Wilde at the Provincetown Playhouse. He collaborated on an applied theatre project on youth suicide with NYU graduates in 2006, and is currently working in several prisons in upstate New York.

Elizabeth Woledge
Elizabeth Woledge is a Lecturer in Shakespeare Studies at The Shakespeare Birthplace Trust. She has taught at the Universities of Chester, Manchester Met. and Liverpool on a variety of literary subjects. Her M.A. dissertation concerned Platonic influences in Shakespeare’s sonnets which surrounded the representation of love between men. Elizabeth is particularly interested in the sonnets and in scholarship surrounding issues of sexuality and feminism in all of Shakespeare’s work.
REQUIRED TEXTS


RECOMMENDED TEXTS


SUGGESTED BIBLIOGRAPHY


APPENDIX I: Nancy Swortzell’s Notes on the Chronology of the London Study Abroad Program

Chronology of Program in Educational Theatre
Study Abroad 1974 – 2003

Year: Summer 1974 – 6 ½ weeks – 12 points
Location: Brian Way Centre, North London
Course Focus: Developmental Drama in Great Britain
Staff: Brian Way, British Course Director
        Assisted by educational theorists of Language, Psychology, Art, Music, Movement
Activity: Lecture, workshop
        Presentation of original devised developmental workshops led by NYU students in East, North
        and South London schools and youth centers
Approximate enrollment: 43 students

Year: Summer 1975 – 6 ½ weeks – 12 points (6 points Drama in British Schools, 6 points
     Comprehensive Theatre Performances in British Schools)
Location: Curtain Theatre, 22 Commercial Street, London, E1
Facility was one of three completely equipped theatres owned by Inner London Education
Authority (ILEA) Complete Government Control (budget, staff, activities)
Course Focus:
   1. Daily drama sessions as required by British School Government criteria
   2. Preparation of play texts (casting, rehearsal, and performance of set texts). Some
      school districts required one Shakespeare production per term.
Staff: Mr. Donald Walker, ILEA Director of Curtain Theatre;
       Ms. Rosemary Linnell, Drama Specialist for ILEA schools; Head of Drama, Curtain Theatre;
       Ms. Irene Fischer, Director of 12 Actor T.I.E. Team, Curtain Theatre;
       Mr. Geoffrey Hodgson, Director of ILEA London;
       Mr. Peter Slade, Rea Street Drama Centre, Birmingham, UK
Activity: Lectures: History of Drama and Theatre in British Education
       Drama workshops: The British Education System
       Theatre rehearsals in preparation for presentation of two productions at the Curtain Theatre
Approximate enrollment: 46 students

Year: Summer 1976 – 6 ½ weeks – 12 points
Same curriculum and Curtain Theatre staff
Approximate enrollment: 35-40 students

Year: Summer 1977 – 6 ½ weeks – 12 points
Same curriculum, location and staff, with added workshops in Teaching History Through
Drama
Approximate enrollment: 35-40 students

Year: Summer 1978 – 6 ½ weeks – 12 points
Course Focus: Curriculum changed to include a unit of Teaching History Through Drama and Theatre. Focus on Elizabethan Studies with inclusion of Shakespeare productions in London, at schools, the National Theatre and the Royal Shakespeare Theatre at the Aldwych. Overnight field trip to Stratford-Upon-Avon to see both matinee and evening performances as well as the Birth Place Trust, Christ Church, Town Library, the Elizabethan House, the 14th C. Grammar School, etc.

Staff: Added Professors: John Hodgson and Audrey Coldron from the Art, Drama and Theatre School, Bretton Hall College, Leeds University.

Approximate Enrollment: 38 students

Year: Summer 1979 – 6 ½ weeks – 12 points

Course Focus: Changed curriculum to add 6 points of Teaching History Through Drama. The practical organization was as follows for 48 students:

1. Divided group into 2 units of 24 students. Group A began Program in London with “Drama in Schools” curriculum (6 points – 3 weeks), while Group B went to Bretton Hall College with Elizabethan History Through Drama and Theatre Process (6 points, 3 weeks duration with long weekend for travel to Bretton, London, etc.)

2. Group B (Elizabethan History students at Bretton Hall College) students take “Drama in Schools” Curriculum in London at Curtain Theatre. Group A students take “Elizabethan History” component at Bretton Hall College (6 points – 3 weeks duration).

Staff: 1. Full staff in London: Walker, Linnell, Fisher and support staff (secretarial, theatre security and maintenance, food service, etc.). Morning Coffee, Lunch and afternoon tea available for purchase.

2. Full tenured Theatre staff (7 members) from Bretton Hall; British Graduate Assistants (4 members); Full bed and board (breakfast, morning coffee, lunch, afternoon tea, and dinner) included in Housing Costs (residences at Bretton Hall located 8 miles outside Leeds necessitated contract meals from the College).

Activities: Both courses offered lectures, workshops, theatre rehearsals, field trips to both educational “school” presentations and professional theatre performances.

Approximate Enrollment: 48 graduate students organized into two groups

Year: Summer 1980
Repeated organization of previous summer for trips and teaching staff. Residence and full board offered at Bretton Hall College while light meals were available for purchase at the Curtain Theatre Café.

Year: 1981 – 12 points – 6 ½ weeks

Location: 1. London: Curtain Theatre and ILEA schools; 10 days
2. Bretton Hall College: Residence halls, cafeteria, three theatres, classrooms, gym, costume, set, prop construction rooms, two dance studios; 4 weeks at Bretton Hall College

Course Focus: The curriculum was completely revised as follows:

1. Six points: “Learning Through Drama” – staff drawn from 6 ILEA Drama teachers plus John Hodgson, Audrey Coldron, Nancy Swortzell. Lectures, workshops, and three visits to ILEA schools where NYU students observed, assisted teachers,
designed and led own drama sessions with ILEA pupils age 9 to 17. First ten days spent in London

2. Six points: “History through Drama: Elizabethan and Shakespearean” – John Hodgson, 7 Bretton Hall staff members, 4 Student Assistants and Nancy Swortzell. The four week residence period at Bretton Hall included the following components:
   a. Improvisation workshops
   b. Lectures in Elizabethan history, culture, arts, society
   c. Field trips to Elizabethan house, day trip with Elizabethan picnic
   d. Three day trip to Stratford-Upon-Avon supplemented by lectures by staff from Shakespeare Institute, directors, actors and composers from Royal Shakespeare Theatre
   e. Attendance at three productions mounted by R.S.C. Stratford
   f. Workshops in Elizabethan dance
   g. Workshops in Elizabethan dueling, games
   h. Rehearsal and performance of *Gammer Gurtons Needle* and selected plays from the Wakefield Cycle. Performed in the new Elizabethan Theatre, designed and directed by Walter C. Hodges.
   i. Written paper on Elizabethan play(s) as reflective of historical, cultural, social period 1600-1630.

**Year:** **Summers 1983 – 1988**
Repeated basic experiential and academic areas reorganized into three historical periods: the Medieval, the Elizabethan, and the Georgian.

1. All period groups operated as discrete units simultaneously
2. While the Elizabethan curriculum remained very much as first designed, the others included specific experiences as follows:
   a. **Medieval**: organized a musical, dance, poetry festival for the Medieval Banquet held at Merchant and Adventurers Hall, 1493, York. Entire student body attended, costumed in Medieval dress, to sing the Quem Queritas Medieval Mass, perform medieval dances and consume a Medieval dinner. Students enrolled in “Medieval” presented songs, poetry, scenes from mystery plays as the entertainment
   b. **Elizabethan**: see discussion for years 1981-81 outlining the curriculum, workshops and performances
   c. **Georgian**: created a Georgian Ball which took place at the York Gaming Rooms, York. Performance of formal dance, reading of poetry, playing of period social games. Rehearsed and performed *The Rivals* in the Orangerie, Bretton Hall College and toured the performance to the Richmond Theatre; the only extant Georgian Theatre in the U.K. Each individual student wrote and performed a T.I.E. program based on a distinguished Georgian.

**Note:** Registration for the years 1982-86 indicate an unusual number of enrolled doctoral candidates. Therefore, Study Abroad students were permitted to enroll for 3 summers. The approximate enrollment figures during those years:
1. Medieval: 22 – 26
2. Elizabethan: 16 – 18
3. Georgian: 6 – 8
4. Approximate total enrollment (12 points) was 48 to 52

Year: 1989 to 2003

Reorganized the focus, curriculum and experiences. The economic situation necessitated lowering the required number of points from 12 to 6. Two discreet courses, one in process drama and the other devoted to the performance of youth theatre texts and the nature of improvised youth theatre activities. The process drama course preceded the youth theatre component in order to give NYU students the experience of teaching in London schools. From this time, the Study Abroad Program would follow the pattern of 6 points Drama and 6 points including emphasis on either Young People’s Theatre (both performance and text), T.I.E., and children’s theatre. This basic organization enabled us to change the educational-artistic focus during a period of diverse new methods in the field of Educational Theatre. Therefore, the Drama component, 3 weeks or 6 points, has occurred as the first course. Residential tutors (Gavin Bolton, Dorothy Heathcote, Cecily O’Neill, Philip Taylor and Nancy Swortzell) have sustained this course. Teaching drama in London schools over the past decade; the theatre-based unit has had the flexibility to offer changes in the educational movement itself. Theatre components have taken place during this time segment at the following venues:

1. Greenwich Young Peoples’ Theatre (two summers); Chris Vine, Helen White, Lynne Clark, Bryony Lavery, Zuton Dayly; Greenwich, UK.
2. Department of Drama and Theatre, specific focus “T.I.E.” (one summer); Professor Tony Jackson, Department of Drama and Theatre, University of Manchester; Manchester, UK.
3. Department of Drama and Theatre, University of Warwick (one summer); Professors Jonothan Neelands, Dr. Ken Robinson, Tony Goode.
4. Graffiti Theatre, Cork Ireland (four summers); Ms. Emelie Fitzgibbon, Professor Paddy O’Dwyer, staff at Graffiti Theatre and Education staff of the Abbey Theatre, Dublin, Ireland.
5. University of North Umbria, Department of Theatre (one summer); Dr. Warwick Dobson, Professor Tony Goode.
6. One pre-summer school component (6 points) was held in conjunction with the International Drama Conference (IDEA) in Brisbane, Australia. Three men and four women attended.