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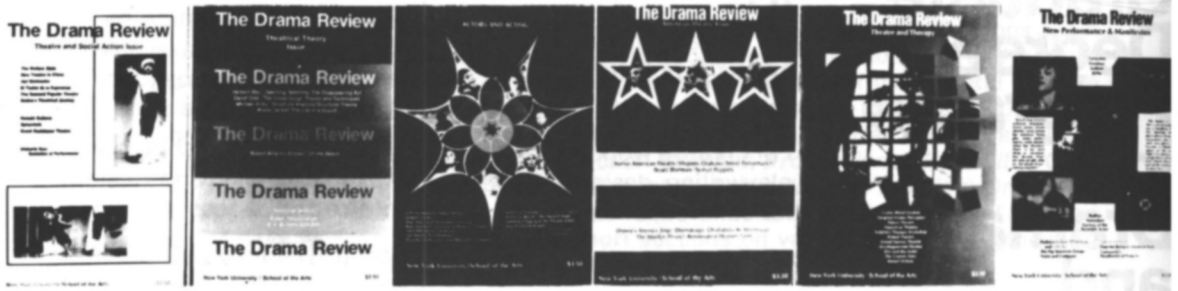
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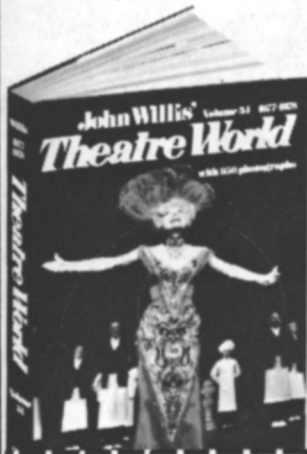
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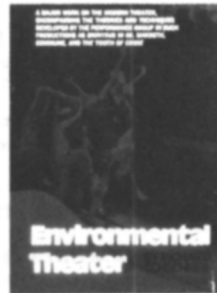
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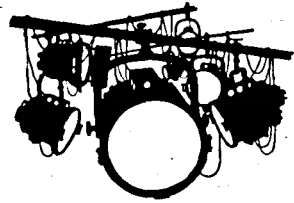
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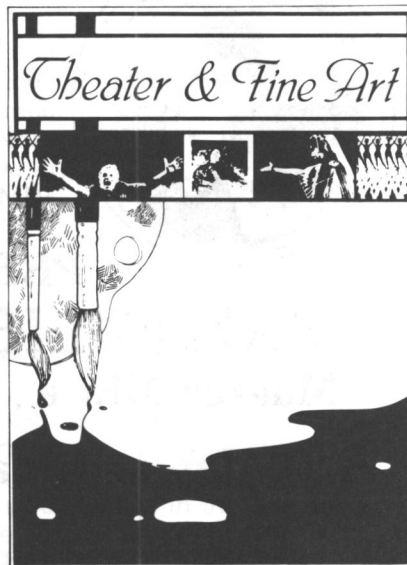
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Acquired knowledge in performing arts may be published in a variety of media. Research courses cover bibliography, archival documentation, textual study and interview methods, as well as description of performance practice. Applied courses emphasize editorial methods and standards for reviewing, criticism, features, scholarly articles, books and media.

PERFORMING ARTS ARCHIVES

Research in performing arts extends beyond published materials. Archives and collections exist in theatre, dance, film, broadcasting, recording. Folk and popular entertainment require particular research and curatorial techniques, rarely available through graduate study. Professional instruction will be offered in the acquisition, cataloguing, and curatorial maintenance of performing arts collections.

SUMMER COURSES 1979

Post-Modern Dance	Deborah Jowitz	(May 21—June 8)
Dance in the 1930's	David Vaughan	(June 11—July 20)
Dramaturgy and Performance	Ted Hoffman	(June 11—July 20)
The American Musical in the 1920's and 1930's	Robert Kimball	(July 28—August 31)
Theatre and Dance in India	Suresh Awasthi	(July 23—August 31)
Performance Theory Workshop:	Alexander Alland, Barbara Meyerhoff, Victor Turner, Richard Schechner	(June 11—June 22)

FALL COURSES 1979

Ritual and Theatre—Schechner
Seminar on Natyasastra—Schechner
Historical Mise en Scene—Kirby
The Work of Doris Humphrey—Siegel
Performance Research and Writing—Hoffman
Shubert Archive—McNamara
Dissertation Proposal—McNamara
Special Project: Dance
Performance Theory—Schechner
Dramaturgy—Hoffman
Stage Design and Technology—Kirby
Performance Reviewing—Hoffman
Physical Theatre—McNamara

FACULTY: Theodore Hoffman (Chairperson), Michael Kirby, Brooks McNamara, Richard Schechner
ADJUNCT FACULTY (1978-80): Suresh Awasthi, Eric Bentley, Dale Harris, Mary Henderson, Deborah Jowitz, Marcia Siegel, George Speaight, David Vaughan

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The Department of Drama, Undergraduate, which offers a B.F.A. degree in acting, is pleased to announce an alternative program of study with the Experimental Theatre Wing. A limited number of students will have the opportunity to work intimately with leading experimental theatre groups in a two-year program designed for students who have completed two years of foundation work with one of the three professional studios associated with our Department: Stella Adler Conservatory of Acting, Circle in the Square Theatre School, and The Lee Strasberg Theatre Institute. The ETW is also open to students who have studied acting elsewhere and who wish to transfer into our Department. Students in the ETW will work in unique acting, voice and movement workshops taught from the point of view of members from each of the following experimental theatre groups: The Performance Group (best known for explorations of audience participation and environmental theatre), The Ridiculous Theatrical Company (specializing in Commedia dell'arte), Mabou Mines (known for conceptual adaptations of Beckett and experiments with new music and movement), Chi-Kanji and original members of the Open Theater—each known for uniquely experimental approaches to ensemble acting. In addition to studying with the groups, students will be expected to take dramatic literature, theatre history (including studies in the avant-garde), and performance theory courses offered through the Department. The program also includes summer workshops with the Iowa Theater Lab and the Bread and Puppet Theater.

Since the nature of the groups involves frequent international tours, the order and availability of the groups varies each semester. For each year's schedule and further information contact:

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* On sabbatical 1978-79.

BROOKLYN THEATRE GRADUATE

College

Department

Division

THE GRADUATE DIVISION

The THEATRE DEPARTMENT of the School of Performing Arts at BROOKLYN COLLEGE with its distinguished faculty of scholars and working professionals offers graduate degrees in five areas of specialization, as described below. Courses may also be taken at the Graduate School of the City University of New York in Manhattan and at other colleges within the university system. All classes meet in the late afternoon or evening and each student is treated on an individual basis according to his or her background, abilities, and specific goals.

MA PROGRAM

(30 credits)

THEATRE HISTORY & CRITICISM:

A wide variety of courses in theatre history, dramatic literature, and criticism, of all periods and cultures; special projects in history and preservation of American theatres and productions; projects in drama reviewing related to Broadway, off and off-off-Broadway; a written thesis is the final program requirement. Excellent preparation for doctoral study.

MFA PROGRAMS

(45 credits)

ACTING: A series of courses to offer the student full exposure to the various periods and styles of acting, special training in voice, diction, movement, dance and makeup, numerous acting opportunities in class scenes and full productions, culminating in a leading role in a major production.

DESIGN/TECHNICAL THEATRE: A wide variety of courses in scenic, lighting and costume design, stagecraft and related areas combined with actual production and design opportunities both on campus and off, culminating in the execution of a design for the thesis project.

DIRECTING: A series of courses to offer the directing student a comprehensive understanding of the periods, styles and methods of approaching a production. The full-length thesis production is preceded by a shorter production to evaluate the student's preparedness for the thesis project.

PERFORMING ARTS MANAGEMENT:

Courses in history, economics, business, marketing, law and other areas specifically designed and taught for performing arts management majors. Field work assignments are given each semester plus a fulltime, four month internship with a leading arts organization at the end of the program.

FACULTY

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Howard Becknell
Catherine R. Cunningham
Paul Cox
Eldon Elder
Herbert Fyler
Richard Kearney
J. Scott Kennedy
Theresa Kim
Stephen Langley
Samuel Leiter
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Elinor Renfield
Jonathan Ringkamp
Gordon Rogoff
Trisha Sandberg
Alan Schneider
Robert Steele
Howard M. Squadron
Dan Swartz
Andrew Wolk
Paul Zahrzewski
Charles Ziff

Each semester, noted directors, performers, designers, technicians, management experts and scholars are engaged for special courses -- talents such as Alan Schneider, Marshall Mason, John Lee Beatty, Douglas Schmidt, Eldon Elder and Eric Bentley.

Students may also take courses or do special projects with distinguished teachers in such areas as: Dance, Fine Arts, English, French, Modern Languages, Classics, Comparative Literature, History, Sociology, Anthropology, Education and Economics. Among these outstanding professors are such experts as Jack Gelber (Playwriting), Leonard Ashley (Dramatic Literature), Lawrence Kellerman (Film Studies), James Day (Television Production), June Lewis (Dance), Agustin Anevas (Music), and Itzhak Perlman.

FACILITIES & RESOURCES

The campus, which is a short subway ride from midtown Manhattan, includes a large and active Performing Arts Center, a busy Television Production Center, film studios, full library services and an attractive Student Union Building, among other facilities. Moreover, the theatre programs utilize New York City itself and its unsurpassed cultural resources as a central textbook. Fieldwork and internships are conducted with the cooperation of such organizations as Cafe La Mama, the Brooklyn Academy of Music, The Acting Company, Circle-in-the-Square, The National Black Theatre, The American Ballet Theatre, among many others. Students also take advantage of the city's outstanding libraries, museums, cultural events and professional arts organizations.

ADMISSION

Applicants must offer at least 18 credits or the equivalent in theatre courses as specified by the College Bulletin (management majors must have comparable credits in at least one of the arts disciplines). Admission may be either on a full or part-time basis. Entrance examinations are not required.

FINANCIAL AID

Teaching fellowships carrying stipends of \$6350 per year and service internships with the Brooklyn College Performing Arts Center with stipends of \$4000 per year are awarded on the basis of merit and need. Qualified students may also apply for loans, tuition waivers, work-study and other types of aid.

TUITION

New York City residents are charged \$75 per credit with a maximum per semester tuition of \$750. Non-residents are charged \$95 per credit with a \$950 maximum. There is also a consolidated per semester fee of \$52 to \$87, depending on the number of credits being taken.

For further information and applications, write: Professor Stephen Langley, Deputy Chairman for Graduate Studies, Department of Theatre, Brooklyn College, Brooklyn, New York 11210.