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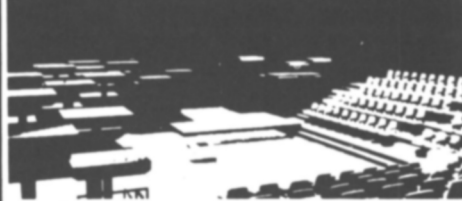
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Department of Drama, Undergraduate

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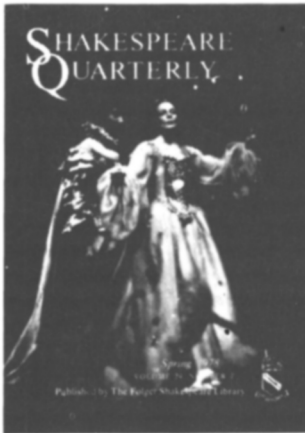
EXPERIMENTAL THEATRE



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:

Ron Argelander
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Shakespeare in Performance

SHAKESPEARE QUARTERLY'S
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Even more comprehensive than last year's Spring issue, which has been widely acclaimed as the most thorough survey of Shakespearean productions ever assembled in one periodical, the Spring 1978 SHAKESPEARE QUARTERLY will be overflowing with vital and interesting information.

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- * **Commentary:** Santa Barbara educator Homer Swander assesses the historic significance of the Royal Shakespeare Company's stunning new production of the *Henry VI* trilogy.
- * **Profile:** Canadian critic Berners W. Jackson celebrates the first quarter-century of North America's most distinguished Shakespearean company, Stratford Festival Canada.
- * **Stage History:** Yale scholar Eugene Waith follows the fortunes of *King John* through three and a half centuries of theatrical life in England and America.
- * **Theatre Reviews:** in an expanded section that now covers such nations as Australia, Japan, Israel, Hungary, West Germany, and Norway as well as Great Britain, Canada, and the United States, major critics from throughout the world report on the most significant Shakespearean productions of 1977.
- * **Book Reviews:** seven prominent reviewers—including Ralph Berry, Stephen Booth, John Russell Brown, Marvin Rosenberg, and Charles Shattuck—offer valuable insights on the most important recent developments in Shakespearean theatre criticism.

May 1978 \$2.95

To acquaint new readers with SHAKESPEARE QUARTERLY, this issue is being offered at a special single-issue price. Orders and inquiries should be addressed to John F. Andrews, Editor, SHAKESPEARE QUARTERLY, Folger Shakespeare Library, Washington, D.C. 20003.

A New Approach to Graduate Drama

Theatre changes. So do standards and methods of research, publication, teaching and employment. The Department of Drama regularly revises its curriculum to emphasize responsible study of the performing arts. It now offers new courses and concentrations in these graduate areas:

CONTEMPORARY PERFORMANCE

Contemporary theatre has been shaped more significantly through performance theory and practice than through dramatic literature. The history of dramatic forms and of performance production will be examined in the context of 20th-century developments in avant-garde, experimental and alternative theatre.

PERFORMANCE WRITING

Serious research in performing arts may be published in a variety of media. This concentration seeks scholars capable of writing about research to meet professional editorial requirements. Courses cover reportage, criticism, feature articles, book preparation, and editing, as well as research techniques and methods of critical analysis.

PERFORMANCE THEORY

Theatre and social science scholars are increasingly concerned with the continuum from human action and ritual to formal performance in all societies. Extensive interdisciplinary study will include field work and theory that relate to concepts of social and theatrical performance.

DANCE

Dance is now a major American art. Its links with theatre are evident. Its scholarship is extensive. But graduate programs have ignored it. Courses in the study of theatrical and non-theatrical dance provide a concentration to qualified M.A. and Ph.D. candidates.

POPULAR PERFORMANCE

Folk and popular entertainment (including modern media) has constituted a culturally and artistically vital alternative theatre. The need for responsible study of the history and practice of such forms is now emphasized by the recognition of those influences on contemporary performance.

PERFORMING ARTS ARCHIVES

Research in performing arts extends beyond published materials. Archives and collections in theatre, dance, film, broadcasting, recording, folk and popular entertainment require particular research and curatorial techniques, rarely available through graduate study. Courses deal with the maintenance and scholarly use of such resources.

N.Y.U. School of the Arts

Founded in 1967, the Department offers M.A. and Ph.D. degrees to candidates who possess a working knowledge of contemporary theatre practice and are concerned with responsible scholarly and critical research. The curriculum evolves in response to field changes in performance techniques, in research methodology, and in scholarly communication. Although knowledge of theatre history and theory as it affects contemporary performance is required, the faculty is particularly concerned with the larger context of relationships among the offered course concentrations.

At present, 85 persons are enrolled, both full and part time. 28 Ph.D. degrees have been granted. Doctoral study has resulted in the following books: Mary Henderson, *The City & the Theatre*, James White; John Towson, *Clowns*, Hawthorne; Michael Kirby, *Futurist Performance*, Dutton; Kate Davy (Editor), *Richard Foreman, Plays and Manifestos*, NYU Press; Mady Schuman (Co-Editor), *Ritual, Play and Performance*, Seabury; Forthcoming: Margaret Lamb, *Antony and Cleopatra On The English Stage*, Fairleigh Dickinson Press; David Garfield, *The Actors Studio*, MacMillan.

For details: Dean J. Michael Miller, School of the Arts, 111 Second Avenue, N.Y.U., New York, N.Y. 10003

Graduate Drama Department

The M.A. degree requires 33 points (all courses carry 3 points), no fewer than 6 per semester, plus a thesis or written project. Most courses are open to M.A. candidates.

The Ph.D. degree requires 39 points beyond the M.A., proficiency in one foreign language, passing of the written qualifying examination, and completion of the dissertation.

The Department neither offers, nor gives credit for, courses in performance practice, but students are encouraged to engage in theatre work and up to 6 points of "Special Project" credit may be taken for research involving such work.

Under a grant from the Shubert Foundation, the Department is engaged in a project to develop the Shubert Organization's records as a major archive. Eight stipends, as well as academic credit, are available to eligible students.

Four paid assistant editors of *The Drama Review* are appointed from among students in the Department.

The Department does not employ teaching assistants, but limited financial aid is available.

Faculty

The faculty of the Department of Drama are both scholars and practitioners. Their professional work and writing demonstrate an active involvement in contemporary performance. The Department appoints adjunct faculty of similar reputation.

THEODORE HOFFMAN (Chairperson, 1978-9)

Critic, playwright, translator, actor. Formerly: Chairman, Theatre Communications Group; Associate Editor, *Tulane Drama Review*. Editor, *Alternative Theatre*; Arts Editor, *The Villager*. Co-author, *A Guide to Theatre Study; Chekhov's Farces*.

BROOKS McNAMARA

Designer, scholar. Contributing Editor, *The Drama Review*. President, Theatre Library Association. Director, Shubert Archive. Author of *The American Playhouse in the 18th Century; Step Right Up*. Co-author of *Theatres, Spaces, Environments*.

MICHAEL KIRBY

Sculptor, playwright, director. Editor, *The Drama Review*. Author of *Happenings, The Art of Time, Futurist Performance*. Artistic Director, Structuralist Workshop.

RICHARD SCHECHNER

Director, producer, critic. Director, The Performance Group. Formerly: Editor, *The Drama Review*. Author of *Public Domain, Environmental Theatre, Essays on Performance Theory*. Co-author of *Theatres, Spaces, Environments*. Editor of *Dionysus in 69*; Co-editor, *The Free Southern Theatre; Ritual, Play and Performance*.

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World Premiere:

THE RED DEVIL BATTERY SIGN, by Tennessee Williams, 1976.

European Premiere:

BIG TOYS, by Patrick White, 1978.

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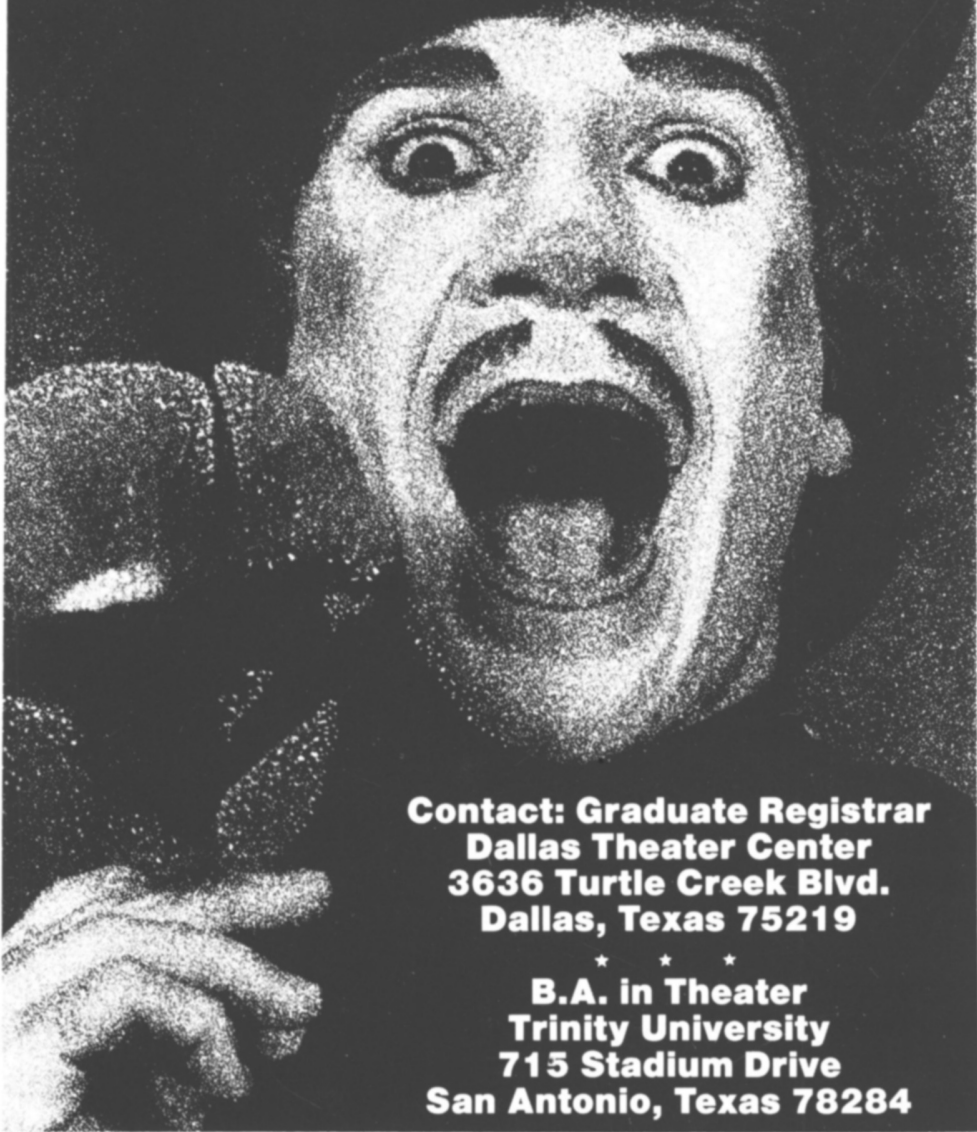
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