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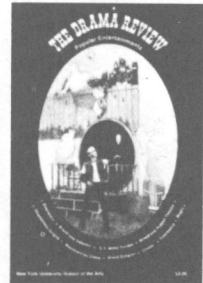
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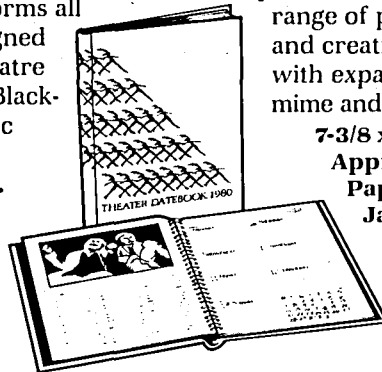
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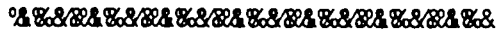
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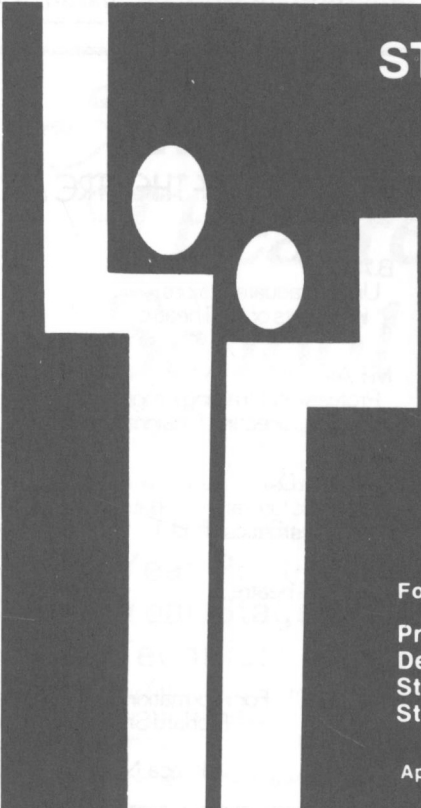
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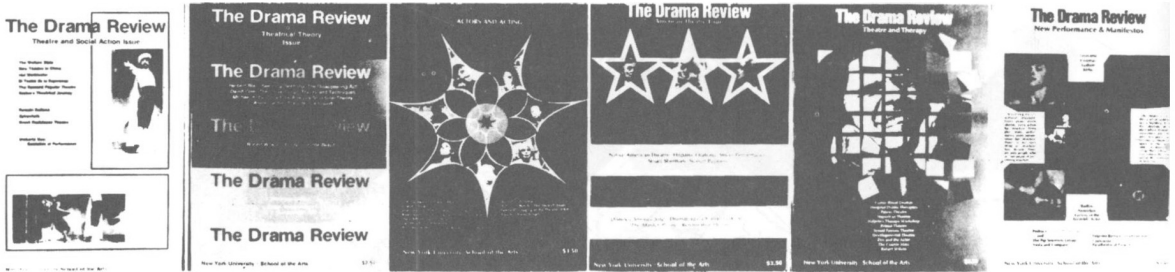
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New York University
School of the Arts Theatre Program

Theatre Program

PROFESSIONAL TRAINING

Omar Shapli, *Chairman, Acting*
Rachel Lampert, *Acting Chairperson, 1979-80, Dance*
Lloyd Burlingame, *Chairman, Design*
Carl Weber, *Chairman, Directing*

Through a select sequence of courses in the interrelated disciplines of acting, design, dance, movement, directing, circus, games, voice, and speech, it is our purpose to develop individual artists and craftsmen of the highest excellence.

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Anthony Barsha	Nora Dunfee	Rachel Lampert	Tryntje Shapli
Andre Bernard	Karl Eigsti	Deborah R. Lapidus	Oliver Smith
Judith Brusseau	Robert Farber	Nicholas Lyndon	Salvatore Tagliarino
Hovey Burgess	Arden Fingerhut	Jane Mandel	Billie Taylor
Jeanne Button-Sborge	Joel Fink	Clarice Marshall	Linda Tarnay
Lloyd Burlingame	Rheatha Forster	Robbie McCauley	Bobby Troka
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B.F.A., M.F.A., Certificate: Acting, Dance, Design

M.F.A., Certificate: Directing

For information, write: Administrative Assistant
New York University, School of the Arts
Theatre Program
40 East 7th Street
New York, N.Y. 10003

* On sabbatical 1979-80.

** On Leave of Absence 1979-80.



New York University School of the Arts

GRADUATE DRAMA

Theodore Hoffman, Chairperson

David J. Oppenheim, Dean

A New Approach To Graduate Drama

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

DANCE PERFORMANCE

Dance study, in the context of the performing arts, is designed for independent-minded dance scholars concerned to explore new methods of research which deal responsibly with present dance conditions and put the past in a useful perspective. Seminar courses are led by leading dance scholars and critics who organize study and discussion to cover particular figures, movements and periods. The area is expanding to provide increased doctoral concentration. Applicants should write the Chairman for full details and new course offerings.

POPULAR PERFORMANCE

Folk and popular entertainment (including modern media) have constituted a culturally and artistically vital alternative theatre. The need to study such forms is now emphasized by their influence on contemporary performance. This concentration studies the history of such practice to theatre history, and the place of folk and popular entertainment in contemporary performance.

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 includes field work and theory that relate to concepts of social and theatrical performance, in the dimensions of ritual, public ceremony, and "life events." Courses are planned in the roots of art, liminality, and collective performance methods, as well as workshops in converging techniques of performance and therapy.

PERFORMANCE WRITING AND RESEARCH

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.

CONTEMPORARY PERFORMANCE

Contemporary theatre has been shaped more significantly through performance theory and practice than through dramatic literature. Courses cover the practice, theory and methods, and institutional structure of contemporary performance in the fullest possible range, including commercial theatre, experimental and alternative theatre, and related study in dance and popular entertainment.

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.

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 Speight, David Vaughan

For Details: Graduate Department of Drama, School of the Arts, New York University, 300 South Building, New York, NY 10003