

# The Drama Review

Italian Theatre Issue

	Ouroboros' <i>The Death of Geometry</i>	
	Contemporary Italian Theatre	
	Commedia dell'Arte	
	La Gaia Scienza	
	Theatre of the Grotesque	
	Memè Perlini	
	Cfr.'s <i>Ostal</i>	
	A Salvatore Giuliano	
	Dario Fo	
	Vasilicò's <i>Proust</i>	
	Stran'amore's <i>City Lights</i>	
	Il Carrozzone's <i>Presages of the Vampire</i>	
	Giuseppe Bartolucci	

# 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 **SUMMER '78** Graduate Drama Department

**"ARE YOU NOW OR HAVE YOU EVER BEEN?"** (May 22-June 8)

**THE PUPPET THEATRE** (June 12-30)

**STUDIES IN DANCE:  
HISTORY OF IDEAS** (June 12-July 20)  
**HISTORY OF STYLE** (June 12-July 20)

**MANAGEMENT OF  
PERFORMING ARTS COLLECTIONS**  
(June 12-July 20)

**THEATRE OF THE FAR EAST**  
(July 24-August 10)

**PERFORMANCE WRITING  
AND PUBLICATION** (May 22-June 8)

**ALEXANDER  
ALLAND**

**ERVING  
GOFFMAN**

**RICHARD  
SCHECHNER**

**VICTOR  
TURNER**

A jointly taught intensive experiential and discussion workshop on the influence of ritual and performance in and out of theatre. (June 12-23)

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

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BENTLEY**

**GEORGE  
SPEAIGHT**

**SELMA JEANNE  
COHEN**

**MARY  
HENDERSON**

**SURESH  
AWASTHI**

**TED  
HOFFMAN**

Blacklisting, investigation, censorship by governmental committees and agencies.

History of the folk and popular puppet traditions of Europe and America.

Evolving basic theory; 18th- and 19th-century texts. Identification of 18th- and 19th-century characteristics.

Professional study of functions and problems; preservation, classification, cataloguing.

Dance and Dance-Drama of Asia and the Pacific.

Use of performance research in writing for various modes of publication.

## 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*.

### ADJUNCT FACULTY (1975-8)

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SELMA JEANNE COHEN SURESH AWASTHI GENEVIEVE OSWALD**

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