



California Educational Theatre E-News

Vol. 3, Ed. 5

2007 CETA Conference - a Great Success!

Our President's Conference Welcome



Amanda with Mare Winingham

Good evening, I'm Amanda Swann, your CA Educational Theatre Association president and I would like to officially welcome you to the 42nd annual CETA Conference: Defying Gravity! Thank you for being a theatre educator. Thank you for supporting educational theatre arts. And thank you for taking this time to build on your own personal skills. What an opportunity for all of us to share, to learn, to experience and to continue on our journey as theatre educators.

Most of you have already participated in workshops today – gathering tools to bring back to your students.

There are many times in a theatre teacher's life where it seems as if we are asked to do the impossible. Where we feel as if we are a one-man show left dangling in the wind. This weekend we hope that we will provide you with not only a rope to hang onto, but also the ability to soar to greater heights – to, indeed, defy gravity.



I am proud to be a theatre educator. I am especially proud of the CETA Board Members that have volunteered an abundant amount of time and energy. Please help me thank our conference co-chairs, David Krassner and Corky Dominguez, our vendor exhibit coordinator and stage manager, James Bailey, our conference program chair, Kaleta Brown, our VP membership who covers all of the other bases, Gai Jones.

This year CETA has accomplished many things- a board retreat, the CETA-South HSTF, the Middle Stage Fest, the northern mini-conference, and Ca Youth in Theatre Day in Sacramento and of course, this conference. We have continued our partnership with the Drama Teachers Assn. of S. Ca and CA State Thespians with our tri-organizational website. We have continued to work on the Theatre Credential for the state of CA. And we have scaled a formidable mountain to finish the CETA Position Paper – Evaluating the Present; Envisioning the Future of CA Theatre Arts Education. Thank you to CETA Past President, Carol Hovey for coordinating all of the work that has gone into this ground breaking document – and to CETA board members (and also past presidents), Gai Jones and Carolyn Elder, for their expertise and diligence. This paper has already received accolades from colleagues around the country, and we are excited to present each of you a copy at tomorrow's CETA Business Luncheon.

It is important for you to know who is behind all of the work that is done in



Secretary, Dawn Reid

this professional organization. I would now like to ask all of the CETA Board members to make their way to the podium.

Continue to enjoy your time at this conference. I hope that you learn something valuable here and enjoy getting to know your fellow theatre educators from around the state.

Thank you.

Conference Photos Compliments of Brad Keopecnick



Why I Go to CETA Conferences

Rozan Gautier

Middle School Vice President



Some years when I receive the brochure for the CETA conference I talk myself out of going. “It is too hard to prepare for a substitute.” or “I have too much to do with a play coming up.” or “I doubt I can get the district to pay for it this year.”

Then there are the years that I go ahead and make the effort to register and I am ALWAYS glad that I decided to attend. Sometimes I forget just how isolated I am as a drama teacher. Most of the other teachers at my school have colleagues in their departments and collaboration is widely practiced. I am used to being a lone wolf but I am always thrilled at the CETA conference to have the chance to visit with other people who speak my language. I have made some valuable contacts as well as some cherished friends at conferences.

I always come away inspired by the workshops I attend at CETA conferences. This year I received some valuable information to help me develop the curriculum of my fledgling tech theatre class. I also love attending workshops where I get to be a student of the theatre once again. Playing theatre games, practicing performance skills and experiencing new ways of looking at the world of educational theatre are something I always look forward to.

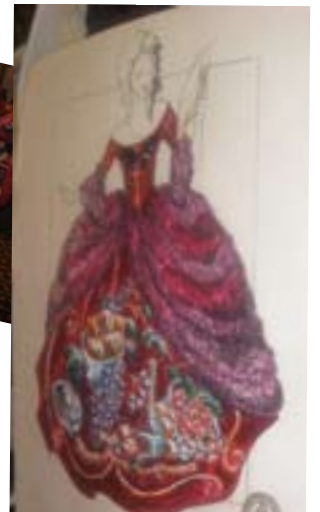
I love the opportunities at CETA conferences to see great theatre. This year we saw *Wicked* and now I know for myself why I have been hearing others rave for several years about what a fun show it is. I also was finally able to figure out how it is possible to make the Wicked Witch of the West a sympathetic character, a thing I must admit I had puzzled over. There is something elementally satisfying about seeing well-written theatre performed by masterful actors and technicians.



East Los Angeles Classic Theatre

I appreciate the updates on the state of theatre education in California. It is always good to learn of progress being made toward a theatre credential, the latest on arts grants and this year I was excited to receive the gorgeous new position paper booklet published by CETA, *Evaluating the Present: Envisioning the Future of Theatre Arts Education in California*. Today there was an e-mail from my district superintendent stating that the district will start writing position papers for each of the core subjects over the next couple of years. I smiled to myself as I read, because I knew that I now have in my possession a very valuable document to contribute to the process.

I came home from the CETA conference with my Comedy Sports bag full of great information from workshops, the trade show and with memories of many conversations with other teachers. I'm already looking forward to next year!





James Bailey,
President-Elect

Sponsors and Vendors for the 2007 Conference

A favorite aspect of the CETA Fall Conference is the opportunity educators have to connect colleagues in all aspects of the theatre. The conference had three sponsors this year: **Camp Bravo/Bravo Student Travel**, which provided a wine and cheese reception; **ComedySportz**, which provided sound and music and also tote bags for attendees; and **ELS (Entertainment Lighting Services)** which provided our lighting.

More than twenty additional theatre suppliers were on hand in our exhibit hall to connect with theatre educators and provide solutions and opportunities. These included:

- Actors for Autism**, www.actorsforautism.org
- Altman Lighting, Inc.**, www.altmanlighting.com
- American Musical and Dramatic Academy (AMDA)**, www.amda.edu
- California State Thespians**, www.cetoweb.org
- Camp Bravo/Bravo Student Travel**, www.campbravo.org
- CATE (CA Association of Teachers of English)**, www.cateweb.org
- Central Theatre Ensemble/Central Washington University**, www.cwu.edu/~theatre
- ComedySportz**, www.ComedySportzLA.com
- Contemporary Drama Service**, www.contemporarydrama.com
- Drama Education Network**, www.dramaed.net
- Drama Teachers Association of Southern California (DTASC)**, www.cetoweb.org
- Dramatists Play Service**, www.dramatists.com
- ELS Entertainment Lighting Services**, www.elslights.com
- The Field Studies Center of New York**, www.fscnewyork.com
- Gai Jones/Raising The Curtain**, www.gaijones.com
- I.E. Clark Publications**, www.ieclark.com
- Interactive Educational Video**, www.interactiveeducational-video.com
- LAMDA (The London Academy of Music and Dramatic Art)**, www.lamda.org.uk
- Meriwether Publishing, Ltd.**, www.meriwether.com
- Musical Theatre Competitions of America**, www.MTCofA.com
- Parson's Nose Family Theater**, www.parsonsnose.com
- Players Press Inc.**, playerspress.home.att.net
- Rose Brand West**, www.rosebrand.com
- Theatrefolk**, www.theatrefolk.com
- Theatre Treasures**
- West Love Color and Culture**

The conference was also "sponsored" in a way, by the Los Angeles theatre community, which provided free tickets for attendees on Saturday night. The range of offerings was tremendous, from classics to the avant-garde to musicals.

CETA thanks all of supporters for their commitment to educational theatre.

A New CETA Northern Board

An exciting development at the CETA conference was the formation of a new CETA North board. During the CETA North luncheon Jana Bauman of Cesar Chavez Middle School in Watsonville was elected president with Jane Baulch-Enloe of Sequoia Middle School in Pleasant Hill as secretary. Serving on the board are Staci Aronovici, Stacy Blevins, Christina Chun, Carolyn Elder, Tim Harris, Robin Edwards-Harvey, Rozan Gautier, Carol Hovey, Patti Pratt, Linda Price, Laura Rose, Rachel Rajput, Gabriela Rowland, Linda Price and Michelle Rodrick.

The new board will have their first meeting on November 11th in Walnut Creek. As they organize, they will discuss plans for a possible CETA North mini-conference and a northern high school theatre festival. If you are interested in working with the CETA north board please contact Jana Bauman at janabauman@sbcglobeal.net.

Meet the New CETA-North President

A Word from the New CETA North
President, Jana Baumann



Good student that I am, enthusiastic performer that I am, I raised my hand when the Carolyn Elder said, "Who wants to be the new president of the CETA North Board?" When Carolyn asked for people to serve on a new North Board, the hands of a whole bunch of other experienced theatre professionals shot up, too. We put our hands together and now we're raring to go.

Here's my educational background: I have a B. A. in Theatre Arts from the University of California Santa Cruz, an M. A. in Communications from the University of Utah, and a multiple subject teaching credential from California State University Monterey Bay. Before I became a public school teacher, I worked in public relations (for the State of Alaska), raised funds for higher education (in Utah and California), and slaved away in a cubicle writing software manuals (don't ask).

My theatre background is not extensive, but my enthusiasm is. I was involved with the Perseverance Theatre in Juneau, Alaska, and the Egyptian Theatre in Park City, Utah. At the Egyptian, I served on their volunteer board, and worked both on and back stage. You might have heard of the Egyptian Theatre because it is home of the Sundance Film Festival. I had a brush with stardom one year when I had to save a seat for Robert Redford so he could slip in late for a screening.

Currently I teach at Cesar Chavez Middle School in Watsonville, near Santa Cruz. Cesar Chavez students who are interested in art, music, or theatre must be willing to stay after school to participate in these clubs. Not surprisingly, many do. I founded and lead the Drama Club.

As President of CETA North, my goal is to support and expand the amazing work that CETA members do all over the northern part of our great state.

I am proud to announce the following new CETA North Board positions:

Jana Baumann – CETA North President

Rozan Gautier – CETA North Vice President, and Program Chair for the 2008 Conference

Jane Enloe – CETA North Secretary

Linda Price and Stacy Blevins – CETA North Vice Presidents for High Schools

Tim Harris – CETA North Vice President for Higher Education

Patti Pratt – CETA North Vice President for Community and Professional Theatres



THE BOOK and THE BARN

(A return to what has always worked)

by Brad Koepenick
Advisory Board Chair

In 2006, I was invited to teach my *Animated Storytellers* workshop (story theater meets stop motion animation for kids and teens) at the anniversary celebration of The College of Contemporary Arts (COCA) in St. Louis. Now, I was surprised to be invited in the first place (apparently they needed something new for younger folks), but it turned out the other “guest” workshop presenters were Edward Albee, Mikhail Barishnikov and Paul Sills, founder of Chicago’s Second City Theater, acclaimed *Story Theater* director and son of the legendary Viola Spolin. It was a great opportunity indeed, as we all shared the same hotel accommodations and dined and traveled together to and from the functions and workshops. As a result of that chance meeting, Paul Sills and his wife Carol have just signed onto our CETA advisory board.

As a longtime Second City/Story Theater fan, this was my one shot to get some questions answered first hand from someone whose work had significantly influenced me, a director known to be deeply private, somewhat elusive, opinionated on all things theater and a man who notoriously chooses his words very carefully, rarely granting interviews throughout his career.

I attended his workshop that weekend and all I had heard about Mr. Sills proved to be well founded, except for the part about being private. He and his wife Carol were outgoing, talkative, enthusiastic and still extremely passionate about Viola’s work. They invited me to their farm in Door, Wisconsin that now houses The Spolin Theater Game Center, which provides a yearly pilgrimage for Second City Alumni to reunite and play and where, this year, arts and non arts educators from as far as Hawaii, Canada and Japan gathered for a full week of theater gaming and ensemble building at the first ever *Spolin for Teachers* workshop. The barn Paul and Carol converted to a working theater space was simply beautiful (frankly, a little magical) with a small, quaint theater space attached where they stage ongoing community theater productions.

The *Spolin for Teachers* workshop/retreat was attended by Paul and Carol, a few of us CETA members, friends and associates of Viola Spolin and various language arts, math, social studies and

science teachers. The week long Spolin intensive was co-facilitated by CETA member Max Schafer. Max was a student of Paul and Viola, is a regular teacher trainer in Spolin activities in Los Angeles and the creator of the *Theatre Games for the Classroom* CD ROM. Max has just joined our CETA South Board of Directors. Max is also a fifth grade teacher at Fenton Ave. Elementary, one of LA’s first successful conversion charter schools.

If you’re a theater educator, chances are you’ve been playing Spolin games since their inception. Everyone’s got their ragged, worn copy of *Improvisation for the Theater* buried in their library and their dozens of “favorite” SPOLIN classics committed to memory. I’ve been using the same traditional games for years with students, but not until I hooked up with Paul and Max, did I really experience what Viola described as “transformation”. Not just as a teacher, but as an actor, I had finally come face to face with a technique that really fueled the work. As Paul says repeatedly when discussing his mother’s work, “Don’t over think it, just play the #&%^& game.”

In that barn in Door, there was something rejuvenating, almost a reawakening of the work. The same games I’ve played a thousand times seemed to take on new meaning and a new relevance, as I watched teachers from around the world have their own “Aha!” moments about using Spolin games in other subject areas. The thing I guess I’d taken for granted is that Spolin work is such old hat to us theater folk, but a still a revelation for new educators, as they navigate the treacherous waters of teaching to the test and not veering from their standards based planning. It’s an old book, but a GREAT book and the methodology that lives on in that quaint little barn in Door each summer with the man who took those games to a whole other level, feels like it has another yet another life to live. Ahh, if every classroom teacher could take advantage of all that these resources have to offer.

Paul is currently directing a community theater production of *Story Theater* in said “barn” for the first time since it’s Broadway run. Paul and Carol spend their winter months in his mother’s home with their daughter Aretha in Los Angeles, California.

Viva Viola and welcome Paul, Carol and Max to the CETA team!



Brad, Ed Reggie, Paul Sills, Marion Hoffman, and Edward Albee

2007 Conference Awards

Editor's Note: One of the most important elements of the annual conference is the awards ceremony. It is here that we learn why we actively participate in and support CETA's dedication to excellence in theatre education.

This paper will include presentations and acceptances of the 2007 awards. We start with the most prestigious of the awards:

The Medallion

- presented to a member of the association whose continued service has been distinguished by leadership, loyalty, contribution, and support.



presentation by David Hamilton,
V.P. Higher Education

Carol's and my first conference together was back in 1990 and was right here at the Beverly Garland. We were new to the CETA world and sat with our few northern folks at one of the back tables. And we used to joke about the cool and groovy people who got to sit up at the center table who seemed to be all connected to each other and the organization and weren't they just special? Fast forward and here we are. So anyone who is new and at the back table, just keep hanging around and it will happen to you too, whether you want it to or not.

I first met Carol Hovey back in 1989 in a closed, dark smoke filled room where several theatre educators were meeting to form what would become NCETA. Okay it wasn't really closed, dark or smoke filled, but the occasion was still significant. CETA needed a bigger voice from the north and the many of the group that assembled back then became the first board of NCETA. And I remember this cute, quiet, little red head who offered to become secretary for the new Board and that was Carol Hovey.

For anyone who doesn't know Carol, know that she has helped to shape the world of theatre education in California. Now here is the first amazing thing about Carol. Since first becoming Secretary back in 1989, she has been an NCETA or CETA board member continuously. Just a few highlights of how she has helped: She has worked with the Dept. of Education in creating the VAPA contents and standards and assessments, as a Tech Mentor with TeachingArts.org, has served on the Instructional Materials Advisory Panel for K-8 VAPA textbooks, served on the Coalition of Professional Arts Organizations and Physical Education for the State Arts Block Funding in 2006 and she is currently on the task force for the Theatre & Dance Credentials. She was there when we merged NCETA and SCETA and helped draft the new CETA constitution and mission statement. She's still been there as the new draft of the constitution and CETA policies are being completed and the brand new position paper has been released. She was President when we moved the CETA News from a newspaper to online.

Now that right there would be enough to qualify as having given greatly to CETA. But wait, there's more.

Now here is the next amazing thing about Carol Hovey. Did you know that since 1995 Carol has coordinated 7 CETA conferences

and has been site coordinator for even more as well as presenting workshops, and helping coordinate any number of conference events while also getting coffee and making sure people had the right projector for their workshop.

But does Carol only give to Theatre through her work at CETA? No, there's more. Besides her full time job teaching Theatre and English at Livermore High School where CETA honored her with Theatre Educator of the Year Award in 1998, Carol also fills her evenings by being on the Board of Directors for Pleasanton Playhouse where she also has directed numerous productions. Carol has also produced, directed and designed for several other Bay Area community theatre companies over the past 20 years, including Contra Costa Musical Theatre, Diablo Light Opera's Teen, Hayward Little Theatre, Diablo Valley College, the Playhouse's Studio Theatre, and Livermore Valley Opera.

But here is the most amazing thing about Carol Hovey. Throughout this incredible amount of time and energy she has contributed to the betterment of theatre and theatre education, she has done everything with such an incredible quiet, gentle grace. Even in the moments of ultimate stress Carol would sound more like she was ordering lunch, than making major decisions. I mean really, has anyone actually heard Carol yell at someone (family is excluded)? She can even get Carolyn Elder and Kaleta to pay attention without raising her voice, and that is a feat, believe me. With all that she does, Carol is still one of the gentlest souls around.

I have been lucky to have a front row seat for many of Carol's accomplishments. We've known each other since that meeting back in 1989. Sometimes we only see each other at conferences and occasional meetings where we would catch up, sort of like same time next year, but without the affair. We've shared our outside worlds with things like what shows we're doing, kids growing up (hers) and changes in our marital status.

The CETA Medallion is presented to a member of the association whose continued service has been distinguished by leadership, loyalty, contribution, and support. As with all our CETA medallion recipients, Carol Hovey has gone so far above the call that the medallion hardly seems enough to recognize her. I really wanted to present this award to Carol, because I can think of no one who deserves it more, and I also know this will be the high point of anything I've done with CETA.

Ladies and Gentlemen, fellow theatre educators, I present to you the 2007 CETA medallion winner, Carol Hovey.

Board from 1989-2008, NCETA 89-2002, CETA 96-2008 19 straight years

Geez, I forgot to mention the Position Paper! I was going through what I put down for you and noticed I didn't have that listed. I am really most proud of that (wait until you see it in print) and the fact that during my years as President that CETA moved from print to online communications and promoting theatre education through our tri-organization website.



CETA Medallion
Acceptance Speech
Carol Hovey October 14, 2007

There once was a little girl who at 5 years old had a mom and a dad and two brothers. She went to kindergarten and learned to print with her left hand. She saw her very first play *Rumpelstiltskin* and she never forgot the bright shiny, metallic colors of all the gold and silver and copper on the stage.

The next year, the same little girl was sent with her brothers to live with her grandparents. She went to first grade and learned to write cursive with her right hand since her grandparents believed that being left-handed was a sign of the devil. She got very confused about telling right from left since she was forced to reverse whatever she naturally wanted to do and it was backwards to her. She saw no more plays until she was in high school.

In high school during her sophomore year, she got English with the teacher who was also the drama teacher. He became her very favorite teacher of all because of his love of language and literature. He convinced her that she should take drama. In her junior year she saw her first play since *Rumpelstiltskin* and for the first time in her life since age 5, what was “right” and what was “left” made perfect sense. In theatre, stage right and stage left are mirror images of the real world and her world matched the theatre perfectly. She is eternally grateful to her English/Drama teacher, Mr. Ronald Loch for giving her the gift of a theatre education and a path to follow the rest of her life.

We each have our own personal stories, our own journey, that gifts us with becoming the person we are. Each of us in the teaching profession here in this room chose to become theatre educators for very personal and often very private reasons. I shared my story with you not because it makes me special or different from any of you, but because maybe you too became a theatre educator for the same reason I did. I became a theatre educator because of a very special theatre teacher who touched my life when I was in school. Because of him, I wanted not only to do and teach theatre, but I wanted to be able to make a difference in young people’s lives through the experience of theatre.

Becoming a theatre teacher was a rather long and circuitous process for me. Whereas there was 10 years between seeing my first and seeing my second play, there was 15 years between the day I graduated from high school and left my old drama classroom and the day I walked into another high school drama classroom as a theatre teacher to teach my first day of drama class. In all those 15 years, even through a yearlong teaching credential program and all my student teaching, I had never set foot in a high school drama class, nor had I talked to an actual high school theatre teacher in all that time. All my training had been to teach English [even though I had a degree in theatre] and there was not even a theatre textbook for the drama curriculum until many years later.

And do you know that until I found out about CETA and went to that very first conference in 1989, I knew of no other theatre teacher that I could talk to about my students, my curriculum, or my school productions, as I was the only theatre teacher in my

entire district at that time. Not that I really noticed, I was too busy teaching classes, producing plays and managing the performing arts space to have time to worry about how isolated I was.

What a revelation CETA was to me! There were other theatre teachers out there, just like me! And I could talk to them and share resources and talk to them and get help on how to work with my district and site administrator, and talk to them—other real, live theatre teachers.

What is CETA? CETA is the professional organization representing all theatre educators throughout the state of California and each year CETA hosts an annual state conference inviting all theatre educators to attend. This is a big state and the needs of individual theatre teachers are many and diverse and are dependent on their community, their school and their students at whatever grade level they teach. Out of that first conference I attended, it was immediately apparent that there were some major differences between the northern and southern regions and that the needs of the secondary school theatre teacher were not being met. In the early 90s, CETA responded by creating CETA North and CETA South and the conferences from that point on focused on providing more workshops and curriculum support at the secondary level and the conference sites began to be held in alternate years in the north and the south. Ten years or so later, California adopted state visual and performing arts content standards for grades K-12 and CETA revamped itself once again consolidating its resources with the CETA North and South and conference workshops now have an expanded focus to include the middle school and elementary level theatre teachers.

Why this little history lesson? When I joined in the fun, CETA was already a long-established organization but it welcomed me with open arms. CETA is not an organization afraid of change. In fact, it exists to make change. And new people bringing new ideas and new energy are absolutely essential to our success. We theatre people love doing projects, doing shows, and creating and showcasing new ideas. We theatre teachers love making a difference in the lives of young people to whom we give the gift of theatre. I have many esteemed colleagues whom I have worked with for years in CETA, individuals I respect and admire greatly, and we depend upon each other to bring to fruition all the goals we have set. Every conference I have participated in, every time I have represented CETA as a member of the board of directors or as a participant at the state level as an Arts Tech Mentor or with arts assessment or in helping to write the VAPA standards in Theatre or assisted with the revision of important CETA documents and policies, in advocating for a theatre credential, or writing the CETA Position Paper, I have been very aware of the fact that I am not alone.

Nothing I have “done” for CETA has been by myself and that is the bottom line of why I have dedicated so much of my energy in service to CETA over so many years and why I will continue to do so. Once I discovered CETA, I was no longer an isolated theatre teacher in my own little theatre space, doing the best I could all by myself. Before I close, I want to thank my loved ones who could be here today, Susan, Michele and Donny, for flying down to share this day with me. Being a part of CETA has been of great value in my life. As I stand here before you, the very proud and honored recipient of the CETA Medallion, I humbly thank you for making me feel very special.



California Youth in Theatre Update

Gai Jones, V.P. Membership, etc.

The Past Presidents Council of CETA has granted \$1000 in scholarship monies to deserving elementary or middle school theatre teachers and

students who will register for the 10th Annual CA Youth in Theatre Day which is March 25, 2008.

If after you read the enclosed registration papers for CA Youth in Theatre Day, and you know your administration will approve a one day's absence for you and a few of your students, please send this Application for Scholarship to Gai Jones no later than December 1, 2008.

I would like to limit the maximum number of students a school can submit for scholarship, so that we can spread the money around to several schools. You can take a large group of students and apply for the scholarship for a maximum of 3 students and 1 Theatre educator to receive \$25.00 for registration costs plus \$100.00 for transportation costs. Once the scholarship is granted, and the Theatre educator and students have submitted the needed forms, then the scholarship money will be forwarded to the teacher in his/her name to help pay for transportation.

It is expected that if the student and/or teacher for whom the scholarship is granted does not attend the CA Youth in Theatre Day on March 25, 2008, then the school will be billed by CETA for the scholarship money.

Scholarship Application Form

Name of Teacher Submitting Scholarship Application:

School:

School Address:

City : Zip:

I would like to apply for scholarship to pay CA Youth In Theatre registration at \$25.00 per person and transportation costs not to exceed \$100.5.00 per person for the following Theatre educator:

Include a short paragraph on why this scholarship should be granted to this Theatre Educator and his/her students. Please include how this scholarship will benefit your students.

I apply for scholarship to pay CA Youth IN Theatre registration at \$25.00 per person and transportation costs not to exceed \$100.00 per person for the following Theatre students:

Name of Student: Age of student/s:

Include a short paragraph on why this student should be granted a scholarship.

Send by email to gaijones@ix.netcom.com or gai.jones@sbcglobal.net no later than Dec. 1, 2007.

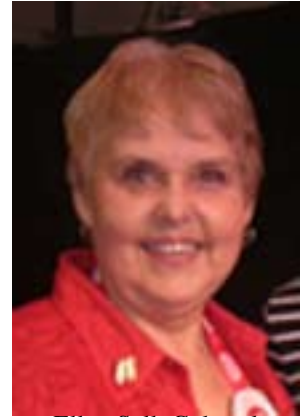
Finding a Diverse Play/Monologue

Finding monologues and plays of a diverse nature for my students has often been challenging. To help you find material to choose from, I am providing you with some of the sources that have been helpful to me.

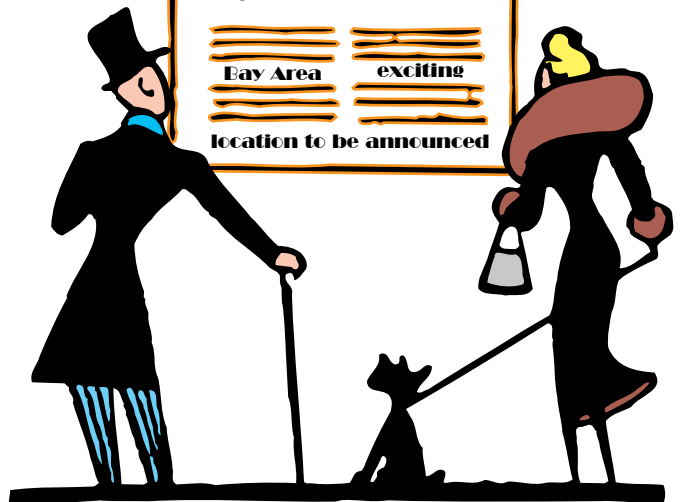
The Dramatic Publishing Company has made a number of excellent plays available for diverse groups of actors. Many of these plays work well with both high school and middle school students. A "Search by Theme" at <http://www.dramaticpublishing.com> nets plays in these diverse areas: African-American Culture, Asian Culture, Hispanic Culture and Jewish Culture. The search under Social Significance explores a variety of areas. Some of these plays are new additions and some have been available for a while.

As for monologues, recently several books have been published for actors of color. Roberta Uno has compiled two collections with many appropriate selections for young actors: *Monologues for Actors of Color: Men and Monologues for Actors of Color: Women*, both from Theatre Arts --Routledge Paperback. Woodie King, Jr. has edited *Voices of Color: 50 Scenes and Monologues by African American Playwrights* for the Applause Acting Series.

The next two books are general monologue books, and I include them because finding appropriate monologues, especially comedy material, for young actors is frustrating: *The Ultimate Audition Book: 222 Monologues 2 Minutes and Under, Monologue Audition Series* - Paperback, by Jocelyn A. Beard, Editor, and *The Ultimate Audition Book: 222 Comedy Monologues, 2 Minutes And Under Vol. 4, Monologue Audition Series* - Paperback, by Irene Ziegler Aston, Editor.



Ellen Sell, Cultural Diversity Chair





Theatre as Art

Arlene Hood,
V.P. Public High Schools

Hello to you all. I hope your school year is going well and that your theatre programs are thriving. Normally, I like to begin the school year by trying to ease into the academic routine from my summer regime. But this year the new term began

in high gear. Two important events marked the beginning of this school year for me.

The first one was our fall production of *Doctor Faustus*, which commemorated my 50th production at Moreau Catholic High School. It was an enormous undertaking but wonderfully satisfying. My principal organized a celebration for me after one of the performances and many of my former students were in attendance. It was quite a lovely and touching surprise.

The second event was my submission of a new course proposal for our theatre department: I have formally requested to our Academic Council that beginning next year, the drama productions be offered as a class, instead of solely as a co-curricular activity. You may recall that I sent out a questionnaire asking you to tell me about your drama productions and how they are structured within your school's academic life. I thank you very much for your excellent and detailed responses. They were an enormous help to me as I gathered and organized the data. I am happy to say that the proposal passed its first hurdle and was approved.

The planning of both the fall production and the new course proposal has caused a lot of self-reflection in the past several months. I've been asking myself if I am still on the same path that I had originally defined for myself personally and as an educator. Am I still fulfilling my self-instilled teaching responsibilities while satisfying department and school expectations, and the prescribed state standards? I think it's important that we ask ourselves these questions as we prepare for the next year, especially for those of us who have been around the block a few times. This is my twenty-first year of teaching. I have to ask myself what that looks like and what it means in the grand scheme of things.

Several years ago I changed all my course titles from drama courses to theatre arts courses. I began referring to myself as a theatre arts teacher, instead of a drama teacher. I made this distinction because after my first few years of teaching, when I had a better understanding of the world of high school education, I decided that my starting point for each and every theatre arts class and each production would be from the point of view of theatre as an art form. Every lesson, activity and experience generated from theatre as art. I made this commitment long ago because at one point I felt I was heading toward a path that I didn't like very much. The school year began to revolve around the two co-curricular productions and, in turn, the drama classes were becoming too focused on acting activities. I felt like process and artistic development were being overshadowed by the drive for a final product. Don't-9-

misunderstand me, I very much care about the final product, but I didn't want my students to make this their only goal. This can be difficult because everyone sees and judges you by your final product, whether it's the school productions, or students showcasing their work at the various high school festivals or other venues. So I asked myself what I wanted my students to be when they left high school, skillful actors or skillful artists? My answer required a commitment to a new perspective. A bit nervously, I made the commitment and the results have been enormously satisfying and successful. First of all, the standards were much easier to fulfill. Students were becoming well-rounded artists because their critical thinking skills, artistic perception, and world view were greatly expanded. Does this sound too stuffy? It's really not. It's become more fun and more exciting, especially as their boundaries of creativity have increased. And the students themselves feel much accomplished and confident. A question that Academic Council posed to me as we discussed my new course proposal was how I would balance both the academic demands of a course along with the production demands. My answer was that they are one in the same. The production demands are the academic demands. The academic standards are essential to a successful production.

At our VAPA department meetings, discussions of this new approach to teaching theatre courses have led to a refined department-wide approach to the teaching of all of the arts. Just as it is now with the theatre arts area, the VAPA department is a lot more cohesive *instead* of splintered into different factions and we engage in more interdisciplinary activities within our department. This has also greatly affected our students as they discover the similarities and connections between the different art forms.

For me, theatre arts has always been the perfect foundation for building a solid and unified examination of not only theatre and drama, but the countless avenues of life they allow us to explore.

I regard the theatre as the greatest of all art forms, the most immediate way in which a human being can share with another the sense of what it is to be a human being.

~Oscar Wilde





Nancy Carr,
Department of Education Liaison

Department of Education Information As of July 30, 3007:

Parent Handbook for Visual and Performing Arts

There are Parent Handbooks for History/Social Science, English-Language Arts, Mathematics and Science that are available on the CDE website. During 2007-2008 a like handbook will be created for Visual and Performing Arts. Should you or someone you know wish to provide input as to what they believe is important to have included in that handbook, please have them contact Nancy. It is hoped this book will be posted on the CDE website, along with the others, for the school year 2008-2009.

Literature for the Visual and Performing Arts, K-12

The 1996 addition of this CDE published book will be revised during the 2007-2008 school year. Teachers throughout the state have volunteered to be reviewers of book titles submitted for consideration. At this time CDE is looking for book titles, appropriate to the visual and performing arts, to be submitted for inclusion consideration. The form that needs to be used to submit book titles may be obtained from Nancy. The books included in this Literature companion to the Visual and Performing Arts Framework will be as inclusive as per the submitted titles. I hope theatre teachers and librarians that support theatre courses will remember to submit titles – this reference book will be only as good as the books that are included.

Update on 2006-07 Final Payment for the \$105 million Arts and Music Block Grant

A 20% payment for the 2006-07 Arts and Music Block Grant should be received by the districts no later than mid January, 2008. Letters are going out to each district office December 13th and the funds will follow within four weeks of that letter. The link to the second apportionment letter and apportionment list may be found at www.cde.ca.gov/fg/fo/r14/artmusic06result.asp. Should you have questions, please contact Nancy

Funding for 2007-2008, the Arts and Music Block Grant for \$109,757,000

Within that budget language around the Arts and Music Block Grant, there is wording, that is “draft” at this time, about disbursement of funds and monitoring of the use of the funds. Once the budget language becomes final CDE will begin working on clarification of that language and that message will be delivered by CDE. The monitoring is for 2007-2008 and not 2006-2007. School Services’ report had many districts concerned they had to go back and pull stats for 2006-2007. Uses of this year’s fund remains identical to last year’s uses. A district that retains some of the funds to hire teachers, provide professional development, have teachers write curriculum, create an arts education plan or evaluate their existing program and at the same time disburse a portion of the funds to each school site, will need to have a resolution adopted by their governing board. This resolution spells out the funds going to the sites, being kept by the district and details the reasons for those allocations. This resolution must be adopted at a public meeting and entities such as school site councils, district arts teams or other groups as is appropriate are to know the contents of the resolution prior to the public meeting and be informed of the date/time/place of that public meeting. If all funds go to school sites, no resolution needs to be adopted. Then, February 2, 2008 a Summary Report is due to the California Department of Education. A set of FAQs and a Summary Report template will be posted on the CDE website in December. Should you or your districts have questions, please let Nancy know at ncarr@cde.ca.gov.

A Sad Passing

Betty Elkind, age 86, wife of Sam Elkind, CETA’s 2nd president, peacefully passed away from kidney failure in Berkeley.

Betty was an avid theatregoer; a lover of both jazz and classical music; an inveterate traveler, particularly to London for theatre and Italy for pleasure; and a collector of Victorian jewelry and other antiques. She was also a generous contributor to many humanitarian, educational, theatrical, and Jewish organizations. She and Sam were members of the Richmond Jewish Community Center/Temple Beth Hillel for almost 60 years.

Sam’s and her survivors include daughters Susie Elkind and Risa Nye; her son-in-law, Bruce Nye; and three grandchildren, Caitlin (Christian DuComb), Myles, and James.

Meet Your CETA Board



Steven McCarthy,
our new V.P. Public
Elementary Schools

Dear Elementary CETA Member, I just wanted to take a brief moment to introduce myself. I know that many of you know me, but a few do not.

My name is Dr. Steven J. McCarthy and I have recently been elected to the position of Vice President, Elementary Theatre Education for CETA. Currently, I am the Elementary Theatre Specialist for the Arts Education Branch of LAUSD. I have been a theatre teacher (Grades K-College) for several years. Additionally, I have been a professional director, writer, producer and actor since the age of 11. I have always specialized in working with young children and at-risk youth.

I do look forward to getting to know each of you and to working to make elementary theatre education a priority for all of our schools. We can begin by convincing other elementary theatre teachers to join CETA. Feel free to contact me with concerns or questions. It is always best to reach me via email at steven.mccarthy@lausd.net.

Steven



Rozan with husband Brad
at the conference

Rozan Gautier,
V.P. Public Middle Schools

Rozan Gautier is a graduate of Southern Utah University with a B.A. in Theatre. She also earned an M.S. from San Francisco State University in School Counseling. She has

been a Middle School theatre teacher at Walnut Creek Intermediate School in Walnut Creek, Ca. for eighteen years. Rozan is the mother of three adult children and in her free time she loves to attend the theatre, read, garden and hike. Most recently, along with her husband, she hiked the 500 mile Camino de Santiago de Compostela in Spain.

The Southern California Fires

CETA's heart is with all of the victims of the recent California fires. Many teachers had to evacuate, many schools were closed, many shows were post-poned, and some of our teachers lost their homes. In this difficult time, if there is any way that CETA can help, please let us know.

Amanda Swann - aswannie@aol.com

What Teachers Make

(Many of you know this story; it doesn't hurt to repeat it)

The dinner guests were sitting around the table discussing life.

One man, a CEO, decided to explain the problem with education. He argued, "What's a kid going to learn from someone who decided his best option in life was to become a teacher?"

He reminded the other dinner guests what they say about teachers: "Those who can, do. Those who can't, teach."

To stress his point he said to another guest; "You're a teacher, Bonnie. Be honest. What do you make?"

Bonnie, who had a reputation for honesty and frankness replied, "You want to know what I make? (She paused for a second, then began...) "Well, I make kids work harder than they ever thought they could.

I make a C+ feel like the Congressional Medal of Honor.

I make kids sit through 40 minutes of class time when their parents can't make them sit for 5 without an iPod, Game Cube or movie rental.

You want to know what I make?" (She paused again and looked at each and every person at the table.) "I make kids wonder.

I make them question.

I make them apologize and mean it.

I make them have respect and take responsibility for their actions.

I teach them to write and then I make them write. Keyboarding isn't everything.

I make them read, read, read.

I make them show all their work in math. They use their God given brain, not the man-made calculator.

I make my students from other countries learn everything they need to know in English while preserving their unique cultural identity.

I make my classroom a place where all my students feel safe.

I make my students stand, placing their hand over their heart to say the Pledge of Allegiance to the Flag, One Nation Under God, because we live in the United States of America.

Finally, I make them understand that if they use the gifts they were given, work hard, and follow their hearts, they can succeed in life."

(Bonnie paused one last time and then continued.) "Then, when people try to judge me by what I make, with me knowing money isn't everything, I can hold my head up high and pay no attention because they are ignorant... You want to know what I make?

I MAKE A DIFFERENCE. What do you make Mr. CEO?"

CETA Advisory Council

Dr. Diane Brooks
Harold Gould
Amy Hill
Geri Jewell
The Honorable Sheila James Kuehl

Jon Landau
John Lithgow
Joe Mantegna
Marion Ross
Paul and Carol Sills

Kevin Spacey
Rachel Ticotin
Vernee Watson
Mare Winingham

CETA Board of Directors

CETAPresident
Amanda Swann
Birmingham High School

CETA President-Elect
James Thomas Bailey
ComedySportz International

CETA Past-President
Carol Hovey
Livermore High School

CETA Executive Treasurer
Carolyn I Elder
Sacramento, CA 95823

CETA Executive Secretary
Dawn M. Reid
Littlerock High School

VICE-PRESIDENTS:

Gai Jones
Vice-President Membership
Conference Registrar
Emeritus, El Dorado High School

Vice-President Higher Education
David Hamilton
Lake Tahoe Community College

Vice-President of Public High Schools
Arlene Hood
Moreau Catholic High School

Vice-President of Public Middle Schools
Rozan Gautier
Walnut Creek Intermediate School

Vice-President of Public Elementary Schools
Steven McCarthy
LAUSD Arts Education Branch

Vice-President Parochial and Private Schools
and E-News Assistant Editor
Kim O'Rourke
St. Lucy's Priory

CETA Northern Region Liaison
Jana Baumann
Cesar Chavez Middle School

CETA-Southern Region President
Corkey Dominguez
Los Angeles County High School of the Arts

CETA Publications and E-News editor
Kaleta Brown
Emeritus, Cypress College

CETA Awards Chair
Jennifer Johnson-Casey
Windward Middle School

CETA Advisory Board Co-Chair
Brad Koepenick
PUC Schools

Cultural Diversity Chair
Ellen Sell
Garfield High School

TCAP Liaison
Robin Lithgow
LAUSD, Arts Education Branch

CETA Past Presidents Council
Victoria Francis
Emeritus, Palisades Charter High School

Roger Graziani
Charter Oak High School

Visual & Performing Arts Consultant
Nancy Carr
California State Department of Education

Webmaster
John Bilotta
Nash Editions, Cypress College

MEMBERS-AT-LARGE

Artur Cybulski
Camp Bravo

Emmett Jacobs
Loyola University

David Krassner
Camp Bravo