



California Educational Theatre

E-News

Vol. 4, Ed. 2



James Thomas Bailey

Message from the President

We've had a very exciting start to 2009! During the first quarter alone, CETA produced six events supporting theatre education all across the state:

CETA Board of Directors Retreat: Our new board met in Pacific Grove, CA for a three day working retreat,

planning new ways to assist and promote theatre education. Many of the exciting changes will be announced at our annual **Fall Conference**, this year produced as a national event in conjunction with the Educational Theatre Association.

CETA-South High School Festival: This was another wonderful festival, highlighting some of the finest theatre productions from southern California. Held at Fontana High School, it was an incredibly uplifting weekend of performances and workshops. Congratulations to CETA-South President Terri Rogelstad, Fontana High School Theatre Department and the entire southern board.

Middle Stage Fest: Our wonderful festival was attended by hundreds of middle school students on Valentine's Day. This annual event grows every year and is held at Samuel Jackman Middle School. Congratulations to producer Carolyn Elder.

CETA High School Monologue Festival: This new festival debuted in the north, helmed by Robin Edwards-Harvey. It has long been a goal of CETA to produce an event for high schools in the north, and this looks to be a fine start to an annual tradition. Congratulations to Robin and the schools who participated in its debut.

CETA Day at the Races: This annual fundraiser for student scholarships was held at Santa Anita Race Track and was sponsored by the Past Presidents Council. The afternoon included a wonderful luncheon and a reserved section just for CETA supporters. Of course, there was some betting on the ponies, but it was all in the name of theatre education, right? Thanks to Vicky Francis for chairing this wonderful event.

California Youth In Theatre Day: Hundreds of students and teachers descended on Sacramento on Tuesday, March 24th, championing theatre in our schools. The day was officially

declared by the legislature and many legislators attended or met with students. If you've never participated in this important day, you should plan for it for next year. Congratulations to Gai Jones, Nancy Carr and all those who worked so hard to create this experience. Special thanks to Sacramento Theatre Company who sponsored the event with the use of their beautiful facility.

And that's just the first three months of the year! More information on all of these events can be found inside this edition of the E-News. Look for more exciting news later this summer, and be sure to attend the **Fall Conference** in Anaheim, September 10 -13th. Consult the CETA website for more information, CETOweb.org.

11th California Youth in Theatre Day



On March 24, 2009, over two hundred and twenty-five Theatre students, theatre educators, friends and administrators from many schools in California gather at the state capitol to breakfast with legislators and legislative aides. An annual event since 1998, over two thousand students and teachers have participated in this statewide event.

The Governor, Lt. Governor and the Legislature of California have declared March 24, 2009, as *California Youth in Theatre Day*.

Prize-winning Theatre students were invited to perform at the Sacramento Theatre Company during the 11th Annual California Youth in Theatre Day. After breakfasting with legislators, the students made arrangements to meet later in their day with local legislators. They also performed monologues, songs, dances and scenes on STC's mainstage and participated in workshops from STC talented staff. The students enjoyed a ComedySportz match, listened to inspirational speakers and received certificates from CA Educational Theatre Association. The Lt. Governor's office awarded each student and theatre educator in attendance a certificate declaring Excellence in Theatre.

California State Thespian board, Drama Teachers Association of California, and the California Educational Theatre Association sponsored scholarship students. Other organizations that sponsored students included Camp Bravo, ComedySportz LA, and CETA's Mid Stage Festival.

Students visited legislators during the day communicating how important the arts are to young people. They celebrated the power of theatre by performing on stage and sharing their love of performance. They applauded others' talents during the day.



Highlights of the day which were reported by students and teachers included the amazing workshops led by Corky Dominguez and staff members of Sacramento Theatre Company; being able to tour the Senate Floor and even make an announcement from the legislative radio station; Comedysportz demonstration at lunch; great camaraderie; having the Assembly

resolution stating March 24, 2009 as CA Youth in Theatre Day; being able to gather in the Capitol for Opening Ceremonies; inspirational speeches given by teachers; and applauding moving performances by students from around the state.

The 12th annual CYIT will be celebrated in March, 2009; we will recognize any elementary/middle school teacher and student who registers and any high school/college students and teachers who achieve awards in Theatre during 2009-2010. Registration information will be distributed at festivals and conferences and can be viewed on CETOweb.org during the Spring. Registration for 2010 will be due February 22, 2010.



David Krassner, James Bailey, and Gai Jones in the Lobby of STC

The 12th Annual CYIT will be held March 16, 2010. Look for registration information on the web or contact the CYIT founder Gai Jones at Gai.jones@sbcglobal.net.



Dr. Norman Isaacs (principal-CHAMPS), James Cowan, Frankie Grinner, Senator Alex Padilla, Zaria Gunn, Zac Hatch, Brad Koepenick



Terri Rogelstad, Hillary Pearson, Amanda Swann



Birmingham High School with Senator Alex Padilla



Gai Jones with the Honorable Audra Strickland

Divisional Reports

The Elementary Theatre Arts Instructional Guide
By Dr. Steven J. McCarthy,



CETA VP Elementary Education & Elementary
Theatre Specialist for LAUSD

With Additional Reflections and Notes by Judi Garratt,
Dianne Bye & Robin Lithgow

I can proudly say that LAUSD's Elementary Theatre Arts Instructional Guide, four years in the making, has been completed. Based on Grant Wiggins and Jay McTighe's Understanding by Design, backwards planning is strongly supported in layout and in content. This Grade K-6 instructional guide outlines the necessary skills and knowledge recommended at each grade level for a successful and sequential elementary theatre education program.

Aligned to the California State Standards for Theatre Education, each grade level is divided into modules focusing on the following categories: Foundational Learning, Stories in Action, Theatre in the World, Playmaking and Attending Live Theatre. Each module is subdivided into developing concepts identifying a pathway to successfully completing the recommended performance task. Accompanying each performance task is a rubric aligned with the key learning standards for each task. Each carefully written module also includes essential questions and enduring understandings with ease in referencing prior grade level learning.

Not to be confused with the prescribed lesson plans of scripted reading programs, a sample sequence of lesson plans with recommended literature is also included. These lessons have been created in word.doc rather than in pdf format to provide ease in manipulating the lessons to meet the specific needs of the individual classroom. The sample lesson sequence is a product of the diligence and dedication of LAUSD's Arts Program School (APS) teachers, Judi Garratt and Dianne Bye, as well as the APS 60 elementary theatre teachers' ongoing lesson study process. Judi and Dianne are award winning theatre teachers, former APS theatre coaches and CETA Board Members. The APS program currently offers instruction by credentialed dance, theatre and visual arts teachers to 392 elementary schools and primary centers throughout LAUSD. Music education by credentialed teachers is offered to all elementary schools and primary centers in the district.

Future upgrades to the guide will include resources, instructional

videos, interdisciplinary alignment, differentiation techniques, success stories, reflections, photographs and samples of students in action. As this is a living document, comments and/or recommendations are encouraged and appreciated. Please feel free to take a look at the guide at theatre-aig.my-ecoach.com. You can always reach me at steven.mccarthy@lausd.net.

A special thank you needs to go out to Judi and Dianne; Richard Burrows, Director of Arts Education, LAUSD; Robin Lithgow, Elementary Arts Coordinator, LAUSD (CETA Board Member); Carol Koepenick; Laura Hamlett, Coach; Jean Lui; Karen Greene; Sherry Kerr; Carol Tanzman; Beret Malmgren; Mary Ann Eisenberg, Coach/BTSA Provider; Afsaneh Boutorabi; Margie Gaines, Coach/BTSA Provider; Ginny Gaimari-Dultz, BTSA Provider; Julie Norstrand; Maureen Longaker, BTSA Provider; Christina Conte, BTSA Provider; Katy Hickman; Karen Coates, TCAP; and Barbara Bray, My ECoach; as well as to the many other collaborators of the guide.

Articulation has been a priority in working with Carolyn McKnight, Arts Education Branch; Russell Copley, Eagle Rock Middle/High School; Marlene Zuccaro, Hamilton High School; Jill Rinaldi, Hollenbeck Middle School; and Melanie Du Bose, Edison Middle School on revising the secondary theatre course offerings for LAUSD middle and high schools. LAUSD is leading the way in creating a sequential theatre experience for students grades K through 12.

Judi Garratt Reflects on the Guide

The newly completed theatre section of the Arts Instructional Guide serves a number of functions, but one of the most significant for me is the opportunity to work with students on process rather than on a formal product. It is helping us break down the long-standing belief that the study of theatre is only "putting on a play."

Frequently, at the elementary level, mounting a full production is a painful experience for all – teacher, students and audience. On the other hand, when working from the Guide, students understand the process of creating theatre, and they take ownership of the results. Particularly at the fourth and fifth grade levels, this often develops into an informal "sharing." The "script" is primarily improvised, frequently based on a story, and may never be formally written. The focus is on communicating the story – both text and subtext. Amazing results can be achieved through these experiences.

Recently a fifth grade class at Strathern Elementary School in North Hollywood did an informal presentation of *The People Could Fly* by Virginia Hamilton. Slavery in early America was not part of the personal history of the entirely Hispanic group of students, so we introduced the concept with participatory activities from Johnny Saldana's *Drama of Color*. These experiences quickly and clearly prepared the students to appreciate the story on a deep level. After a few sessions of ensemble and small group improvisations, we cast a few individual roles and the others became the ensemble. Students did a Flow Map (story board) and worked on the individual scenes. I simply provided transitions and some basic blocking. We added music and a few costume pieces from the school's supply. Two boys added sound effects in clear view of the audience: Zube tubes for the cracking of the pantomimed whip

and vocals for a crying child. The only props and scenery were two peacock feathers for Old Toby, a toy doll in a sling crafted from a sweatshirt, and two scarves for each ensemble member. One scarf was white and became pieces of cotton, handkerchiefs, rags, and wings; the other scarves were yellow, orange or pink and became symbols of freedom of flight as well as chains. The presentation was done on the floor in front of the stage with the sound effects crew on the stage.

The audience was one other fifth grade class that is not studying theatre and about 10 parents. Our 10-12 minute performance has caused the other fifth graders to beg for theatre instruction and for the parents to ask when we will do another story; two parents actually visited a regular class session. But the most amazing and rewarding thing that happened was the moment the Slave Master and his workers were getting ready to punish Old Toby. The student playing Toby paused, looked at each one carefully, and said, "Whom do you think you are talking to be like that?" There was another pause as everyone looked at one another; they were responding to the improvised and totally believable reaction of Old Toby. He spoke with such deep felt connection that the rhythm of his speech gave a hint of his first language – Spanish. However, he stayed in character, tossed his head back, laughed at them, and continued with, "Don't you know – I'm Old Toby. I have magic." And their performance was truly magical. This is the type of work that can happen when students feel empowered and do not work from a prepared script.

Dianne Bye Reflects on the Guide

Without exception, my classroom teachers have acknowledged the breadth, clarity and practicality of the sample lessons written to support the modules. As an APS Theatre teacher, I am interacting with schools and teachers who have considerable experience with the arts program. My instruction has brought creatively inspirational lessons to the generalist classroom teachers.

"Oh, I see how this theatre module is scaffolded and builds! I can really tell the difference in student self-confidence---especially in their vocal projection! How great that it fits right into our Open Court Unit!" From Nina Goebert, 3rd Grade teacher, Cienega ES.

An Added Note from Robin Lithgow

Wearing my "College Board Academic Advisory Committee on the Arts" hat, I attended our spring meeting last month and shared with other committee members the matrix of courses that the secondary theatre folks, listed above, are submitting for University of California approval.

This matrix offers a track that would culminate in a senior "Theatre Portfolio" course, in preparation for the glorious day when such a course could lead to Advanced Placement credit in acting, directing, technical theatre, theatre history or improvisation; and I have to say that the committee was thrilled to see it. One of the recommendations of the Board's recent survey to assess the discipline's readiness for AP Theatre was to increase university willingness to accept said credit. The committee felt that this work goes a long way toward fulfilling that recommendation.

I also gave each of them a copy of our splendid Position Paper. California theatre educators made a great impression all around.



Rozan Gautier, VP Public Middle Schools

Public Middle Schools

Just before the holidays, I received one of those double-edged complements from the parent of one of my 8th grade advanced drama class students, "Michael". His mother wrote me an e-mail congratulating me on the "wonderful" play we had just performed and then in the next sentence she asked me why I had given her son one of the smaller roles

and wondered if perhaps he was wasting his time in drama and should transfer to another class. Deciding to ignore the letter for a while until I calmed down was probably a good idea. So when I answered it the last week of December, I had a little more perspective (and tact). Here is what I wrote to her:

Dear Mrs. _____,

I hope you have been having a great holiday season. I think we all needed a little time to rest and become rejuvenated.

In response to your query, I would hate to see Michael leave the advanced drama class. He has talent and he loves the theatre. In addition, he has a good time, puts a lot of effort into his assignments and has good friends there. I think the social aspect of the class has been very good for him. There are many more opportunities to interact socially in a drama class than with most other classes. Michael has made many new friends both male and female and has strengthened friendships with his 7th grade friends. Looking back to last year, I think he has made great strides socially as well. Often last year he would blurt out whatever he was thinking with out stopping to decide if it was an appropriate thing to say or the moment in which to say it. His classroom behavior is much more mature and appropriate this year. He still has his curiosity and his unique way of approaching the world, but is realizing better ways of putting himself out there. In fact, his classmates are gaining the maturity to enjoy and appreciate his intelligence and wit, two things I have valued since I met him.

When I was casting the play, the students did not try out for specific roles. Rather, I placed them where I needed them and I thought they would do a good job. Michael's time on stage was less than some of the other characters but it had nothing to do with his attitude or ability. It was just the way the play was written and my interpretation of the characters. I gave him the job to play two characters with smaller roles, because I felt that he had the ability to do an excellent job of playing two very different characters within one play and that perhaps some of the other students did not. I was really pleased with the performances he gave.

Almost always in a play there are larger and smaller roles and those of us in the theatre become well aware that we don't always get the large part and that many times it has very little to do with ability. It actually has been a good life lesson for me to learn that I am not always going to be the star of whatever it may be that I am involved in (although when I was in high school and college looking at that call board without my name in the lead role or maybe not even on it, I might not have agreed!).

I sincerely hope you will leave him in the advanced drama class for the remainder of the school year. Here's wishing you and your family a good 2009.

Rozan Gautier

I never heard back from his mother and he is still in my theatre class preparing the most wonderful monologue for the Mid Stage theatre Festival in February. He comes in just about every day showing me some piece of background information he has found on the topic of his monologue or telling me yet another detail about the project he is already planning with his cronies in class, the one act play they are going to write and star in after the theatre festival.



**Peggy Self, VP
Public High Schools**

Public High School Theatre News

This year the CETA State Board is refreshing, renewing, and revamping itself. With a new president and many new board members, it is seeking to redefine itself, to be very clear as to what use and purpose it serves. One of the things the board is examining is how it can better serve its members.

On the high school scene, we have come to realize that there are many, many high school teachers in our vast state who do not know what CETA is; it also seems that we have members who do not know what services CETA provides.

Taking all this into account, the board has begun looking for ways to better serve our members, and by doing this, to expand our membership. Not only would that expansion bring more CA theatre students in contact with each other in festivals and workshops, but also, it will bring more theatre teachers in contact with each other and with needed resources to improve their jobs and their own growth as educators and artists. Furthermore, expanding membership in CETA means that the voice of the performing arts in the state of CA will become clearer, more united, and consequently a stronger force for change.

As VP of High Schools and chair of the committee working on the ideas above, I encourage anyone reading the E-News and this article to contact me with concerns, needs, desires, and ideas as to what you, your students, and your schools need most. It often seems that we theatre teachers work in a vacuum, but that is precisely what we are attempting to change. If you are a CETA

member, you are no longer working alone.

Please contact me for ideas, questions, and concerns, and I will do my best to not only answer your queries, but to take your thoughts and put them into the hat from which ideas spring to enrich theatre arts throughout the state.

Good luck with your spring shows and the end-of-year craziness.

Peggy Self
pwwself@msn.com Reports

General Reports

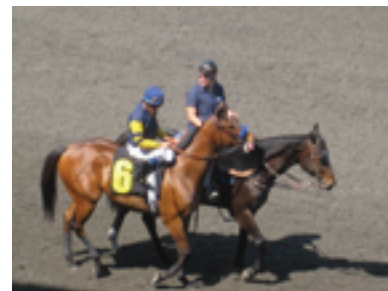


**Past President Co-Chairs,
Jen Casey & Amanda Swann**

Past Presidents Council's *Day at the Races* By Amanda Swann

And they're off... Saturday, March 28th, a glorious day at the Santa Anita Park where theatre educators gathered to eat, drink, laugh, place bets and support the Past Presidents Council scholarship fund. It all started with a welcoming valet-parking pass and directions to the dining tables on the beautiful fifth floor balcony, where we had a clear view of the legendary racetrack. James Bailey, CETA President, welcomed us all.

Coming around the first turn were family, friends and Past Presidents from CETA, CETA-South CA State Thespians, and the Drama Teachers Association of Southern California who shared in a wonderful buffet luncheon at the world famous racetrack, nestled in the San Gabriel Valley.



The conversation jockeyed from memories of SCETA in the 60s (thank you Past President Jim McCloskey), to family news, to the current spring musicals being directed by theatre teachers around the state.

When the gates were flung open, some of us were guys, some of us were dolls, some of us were pros and some of us... not so much. But all of us leafed through the Tokyo City Cup Program like the Nicely Nicelys that we thought we were. Some horses were chosen with hot tips from our coordinator and professional track-girl, Vicky Francis. Other nags were chosen by careful deliberation over their stats and lineage. And still others were chosen because of the colors and patterns of the jockeys' silks. Of course, the more

savvy speculator chose based on names like *Box Office Queen*, *Diamond Tags*, and *Flashdancer*. Thundering thoroughbreds, the cheers of the patrons, and the sounds of victory and disappointment filled the Grandstand. Our theatre crowd enjoyed the Japanese Entertainment along with the races and the thrilling possibility of turning two dollars into four! (and for others, much more) PPC did have some big winners- Roger Graziani, Gai Jones and her husband Wendell!



But win, lose, place, or show, we all know that the true winners are the theatre students that will benefit from the funds that were raised on that Saturday. Thank you, Vicky Francis, the CETA Board and everyone who came out for a day at the races!

If you are a past president of a California educational theatre institution and would like to become an active member of the Past Presidents Council, please contact PPC Co-Chairs, Amanda Swann (aswannie@aol.com) or Jennifer Casey (jajjers@sbcglobal.net).



Looking for high school seniors who plan to teach theatre.

Teachers, the Charlotte Motter Theatre Education Scholarship is posted on the web. www.cetoweb.org. Please recommend your high school seniors who want to become future theatre educators. Due date is April 15, 2009.

Charlotte Motter,
Founder, CETA

This scholarship is named in honor of Charlotte Motter. Ms. Motter was the quintessential theatre educator from 1944-1993, teaching junior high through college/university levels. She had an extensive career as a consultant, task force leader, judge coordinator, author, actress, business & publicity manager, and director. Ms. Motter volunteered as president of Legislative Action Coalition for Arts Education, a fellow for the American Theatre Association, founder and first president of DTASC and CETA South. She was awarded Gold Medallion by the American College Theatre Festival, Founders Award of Secondary School Theatre Association, CETA Outstanding Theatre Educator, and CETA Lifetime Achievement award, among other prestigious honors.

Any time throughout the year CETA members are invited to donate to this scholarship for future theatre educators. Donation forms are on our website.

The following theatre educators have graciously donated to the Charlotte Motter Theatre Education Scholarship.

We wish to thank:

Mary Lou Belli-an Emmy award winning TV director, author of *The Sitcom Career Book* and *Acting for Young Actors*. She began her career as an actress and acting coach.

Kaleta Brown- Prof. and Dean Emeritus, Cypress College, Past Preseident of CETA-South, CETA, Chair Kennedy Center American College Theater Festival.

Sakae Fuijita-director of a foreign language play in Japanese every year for a foreign language project called International Playhouse at U.C. Santa Cruz.

Bob and Marti Fowler-retired theatre educators from Missouri. They were awarded the 2008 EdTA Standing Ovation Award and are co-developers of the DVD/CD-Rom series, *Practical Technical Theater*.

Emmett Jacobs-Professor Emeritus in Theatre from Loyola Marymount University and Founding Chair of the Theatre and Dance Department at LMU. He is past president of CETA - Soithu and CETA and creator/editor of CA Educational Theatre News.

Gai Jones-Vice President Membership of CETA, DTASC and CA State Thespians, past CETA president, EdTA regional director, author of *Raising the Curtain* and *Break a Leg, Tips and Truisms for Theatre Educators*. She hopes to see the Theatre credential reinstated so that future Theatre students can choose to teach.

Terry Miller-Teacher at Pershing Middle School, San Diego. Ms. Miller holds an MA in educational theater from NYU.

Patti Strickland-Recipient of Ventura Artist's Fellowship Award for Performing Arts. She served as Artistic Director, Elite Theatre Company and now teaches music and drama at St. Bonaventure H.S. and Our Lady of Assumption.

Susie Tanner-An innovator in the field of Arts Education and Documentary Theatre. She is Producing/Artist Director of TheatreWorkers Project and Theatre Specialist at Sequoyah School, Pasadena.

Dr. Ethel Pitts Walker-Interim Chair of the Department of Television, Radio, Film and Theatre, San Jose State University. She is Past President of CETA and Black Theatre Network and a member of ATA College of Fellows.



Gai Jones, VP Membership, CYIT

Colleges and Universities which offer M.A.'s or M.A.T. in summer study April, 2009

Theatre educators who want to obtain advanced degrees might be interested in the composite list below, prepared by Gai Jones. If you discover incorrect or receive updated information about any college/university with summer study, please contact gai.jones@sbcglobal.net.

University of Northern Colorado, Greeley, CA Contact Dr. Mary Schuttler

Mary.schuttler@unco.edu 2 years in Theatre Ed-2 three week summer institutes and five academic semesters, combination of online classes, hands on work and theatrical experiences; instate tuition for all students; <http://www.arts.unco.edu/tei/index.html>

Catholic University, Washington, DC

Dr. Rosalind M. Flynn RMCFLynn@aol.com, FLYNN@cua.edu <http://www.drama.cua.edu/MAPPrograms/MATE.htm>; Masters of Arts in Theatre Education

University of Akron Modular Masters Program
3 intensive 5 week sessions over three summers
www.uakron.edu/dtag; Jim Slowiak at Slowiak@uakron.edu or
Mary Cooke at mcooke@uakron.edu

Florida State University, Tallahassee, Florida; Lynn Hogan
lhogan@admin.fsu.edu
3 summers, five week session with class in each of the academic
years between summers (two classes) Master of Science for
Theatre Educators
<http://www.theatre.fsu.edu/pages/programs/graduate/ms/>

Southern Oregon University
Masters of Theatre studies in Production and Design;
Developed for high school and community college teachers
2 week summer intensive with distance learning assignments
throughout the year which incorporate the student's production
program. Eric Levin at levine@sou.edu 541 552 6364

Central Washington University
Ellensburg, WA, contact Scott Robinson, Director of Summer
Institutes scott.robinson@cwu.edu. MA in Theatre production;
five weeks June 23-Jul 28; 3 summers, minimum, ma be extended
to a max. of 6 weeks; thesis is production in teacher's school with
written documentation; must have 3 ears in the classroom; www.
cwu.edu/~theatre/program/graduate/institute

Roosevelt University (no information supplied-know that it is 3
summers, 6 weeks in Chicago) ccpa.roosevelt.edu

University of Texas Pan American
Edinburg Tx; monta@utpa.edu; Dr. Eric Wiley wileye@utpa.edu;
36 hours of study, can be completed in summers only
more on page 2

Kansas State University, Manhattan, KS; Sally Bailey sdbailey@ksu.edu;
MA in theatre or MA in Theatre with a concentration in drama
therapy.
Intensive weeklong grad courses in drama therapy in summer

NYU Steinhardt School; Christina Marin, Christina.marin@nyu.edu;
4 summer sessions of approximately 3 weeks each;
also weekend intensives offered; no thesis required; emphasis is
educational theatre across three concentrations: Applied Theatre;
Drama Education; Play Production for Artists and Educators.
www.steinhardt.nyu.edu/music/edtheatre
Or contact Dr. Nan Smithner ms23@nyu.edu; Program in
Educational Theatre, Dept of Music and Performing Arts
Professions; they have 4 master's degrees; but completed in the
summer is EDTC, a 36 point masters. The focus is Ed Th in colleges/
communities; graduates find careers as teaching artists, teaching in
co. colleges/university, and ed offices of theatre co. Also has Study
Abroad component with courses in London, Dublin, Brazil.

Not summer programs, but worth considering
The City University of New York's School of Professional studies
M.A. in applied Theatre; sequential, ensemble-based program
for students interested in the use of theatre to address social and
educational issues in a wide range of settings; stress the unit of
theory and practiced and is linked to the professional applied
theatre work of renowned Creative Arts Team. Contact: Matt
Freeman, Kaplan Center Manager; matt.freeman@mail.cuny.edu;
<http://www.sps.cuny.edu/programs/maat>

CSU San Bernardino
The Master of Arts degree in Theatre Arts with a Concentration
in Theatre Education/Theatre for Youth is a 45-unit program
with lots of classes offered in the evenings and even on
weekends. There is also the opportunity for independent
studies and projects, plus internships, so you can use your own
classroom as your "lab" and earn units toward your degree!
From the course bulletin:"This degree is designed for students who
wish to apply advanced theories, methodologies, and technologies
of theatre in their careers as theatre artists and educators, and
for those who wish to advance to further graduate work. The
program is unique in its flexibility, wide range of theatre education
opportunities, and specialized faculty. Students are required to
develop focused programs of study."

Applications for fall 2009 are being accepted now, and all materials
that need to be reviewed by the Theatre Arts Department need to
be received by Friday, March 20.

For more information, please see our website at theatre.csusb.edu
and click on the "MA in Theatre Arts" link. You may also contact
Professor Michelle Ebert Freire, Graduate Coordinator, at 909-
537-7451 or ebertm@csusb.edu.

An advanced degree from CSUSB...it could be just what you're
looking for!

Michelle Ebert Freire. Associate Professor, Theatre Arts.
California State University, San Bernardino, 5500 University
Parkway, San Bernardino, CA 92407, P: 909-537-7451,
F: 909-537-7016



Jana Baumann,
Pres. CETA-North

For CETA E-news, April 13, 2009

New and Sure to Grow: First Annual
Northern California CETA High School
Theatre Festival
Submitted by Jana Baumann

On March 7, 2009, a new CETA tradition
was established: a high school theatre
festival at Mt. Pleasant High School in San
Jose, California. The festival was organized by Robin Edwards-
Harvey, theatre teacher at Mt. Pleasant, and Tim Harris, San Jose
State graduate student. Able assistance was provided by Carolyn
Elder, founder and producer of the long-running CETA Middle
Stage Fest in Sacramento.

A total of 53 students from 5 high schools participated in the day-
long festival of monologues and duets. Morning sessions provided
feedback as students rehearsed their festival performances. Next,
students attended workshops in improvisation, costume design,
and make-up. After lunch, student performances were judged. All
participants received certificates, including special recognition for
the top three monologues and duets.

An added bonus for festival goers was a performance by San Jose
State University's School Touring Ensemble Program (STEP).

To find out about plans for next year's festival, contact Robin
Edwards-Harvey at redward9236@yahoo.com.

From CETA South President, Terri Rogelstad

The 38th annual California Educational Theatre Association's, Southern High School Festival was held over the Martin Luther King Jr. holiday weekend at Fontana High School. Paul and Lynn Beal and their awesome students were hosts to over 1000 theatre students from all over Southern California. Once again, the festival was a huge success. Mainstage shows were: Highland's *Rosencrantz and Guildenstern Are Dead*, Tesoro's *Merry Wives of Windsor*, Los Osos' *Leading Ladies*, and Westview's *The Tempest*. On Saturday, students enjoyed attending workshops and/or auditioning for scholarships and presenting scenes. And of course, Comedy Sportz wowed the audience on Saturday night.

We hope that, in spite of these stressful economic times, Educational Theatre will continue to thrive and that our festival will get bigger and better with every year. Let's continue to stay focused on the importance of what we do.



Carol Hovey,
Exec. Sec. & Awards Chair

Fellow Theatre Educators—This year's conference in conjunction with EdTA's national conference will present a unique opportunity to recognize exceptional California theatre educators and staunch California theatre education supporters with some national visibility. And since our conference this year will be a month earlier, in September 2009, nominations for CETA awards should be made now!

As your CETA Awards Chair, I invite you to submit nominations for the individuals or organizations that exemplify the highest ideals in theatre education both in the classroom and in providing educational opportunities for theatre students of every age, in every school, every day. You can submit as many separate nominations as you desire in any or all categories by simply going to our CETA website, clicking on Awards and then clicking on the nomination form. Complete the form online and submit.

Below are the categories for the CETA awards given:

CETA MEDALLION -

presented to a member of the association whose continued service has been distinguished by leadership, loyalty, contribution, and support. *Must be a current CETA member.

OUTSTANDING THEATRE EDUCATOR AWARD -

presented to an outstanding theatre educator for contributions to theatre education well beyond his/her work-a-day job in recognition of significant and valuable contributions made to encourage, promote, and develop the highest standards in theatre education. *Must be a current CETA member.

PROFESSIONAL ARTIST AWARD -

presented to a professional artist or organization for assistance to and support of theatre education.

MULTICULTURAL AWARD -

honors an individual, organization, institution or company making significant contribution to the field of theatre / drama for education dealing with multicultural issues and / or reaching diverse audiences and constituencies.

NEW TEACHER AWARD -

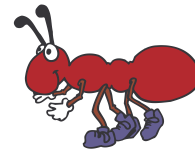
honors a teacher that has made a significant impact in less than 5 years in the field of theatre education.

THEATRE LEADERSHIP -

an award whose category is broad enough to recognize a specific event, workshop, authorship, or chairmanship of an event or committee. *Must be a current CETA member. I think this is essential. Most of the activities this person would do would be under the auspices of CETA.

ADMINISTRATOR AWARD -

honors an administrator who has played a significant role in the advancement of theatre education.



Some Humor from the Internet

Jeff Foxworthy on School Employees

YOU might be a school employee if you believe the playground should be equipped with a Ritalin salt lick.

YOU might be a school employee if you want to slap the next person who says, 'Must be nice to work 8 :00 to 3:30 and have summers off.

YOU might be a school employee if it is difficult to name your own child , because there's no name you can come up with that doesn't bring high blood pressure as it is uttered.

YOU might be a school employee if you can tell it's a full moon or if it's going to rain, snow, hail....anything! Without ever looking outside.

YOU might be a school employee if you believe, ‘shallow gene pool’ should have its own box on a report card.

YOU might be a school employee if you believe that unspeakable evils will befall you if anyone says, ‘Boy, the kids sure are mellow today.’

YOU might be a school employee if when out in public , you feel the urge to snap your fingers at children you do not know and correct their behavior.

YOU might be a school employee if you have no social life between August and June.

YOU might be a school employee if you think people should have a government permit before being allowed to reproduce.

YOU might be a school employee if you wonder how some parents MANAGED to reproduce.

YOU might be a school employee if you laugh uncontrollably when people refer to the staff room as the ‘lounge.’

YOU might be a school employee if you encourage an obnoxious parent to check into charter schools or home schooling and are willing to donate the U-HAUL boxes should they decided to move out of district.

YOU might be a school employee if you think caffeine should be available in intravenous form.

YOU might be a school employee if you can’t imagine how the ACLU could think that covering your students chair with Velcro and then requiring uniforms made out of the corresponding Velcro could ever be misunderstood by the public.

YOU might be a school employee if meeting a child’s parent instantly answers this question, ‘Why is this kid like this?’

YOU might be a school employee if you would choose a mammogram over a parent conference.

YOU might be a school employee if you think someone should invent antibacterial pencils and crayons...and

desks and chairs for that matter!

YOU might be a school employee if the words ‘I have college debt for this?’ has ever come out of your mouth.

YOU might be a school employee if you know how many days, minutes, and seconds are left in the school year!

Advisory Committee Report



Brad Koepenick,
Chair
Advisory Board

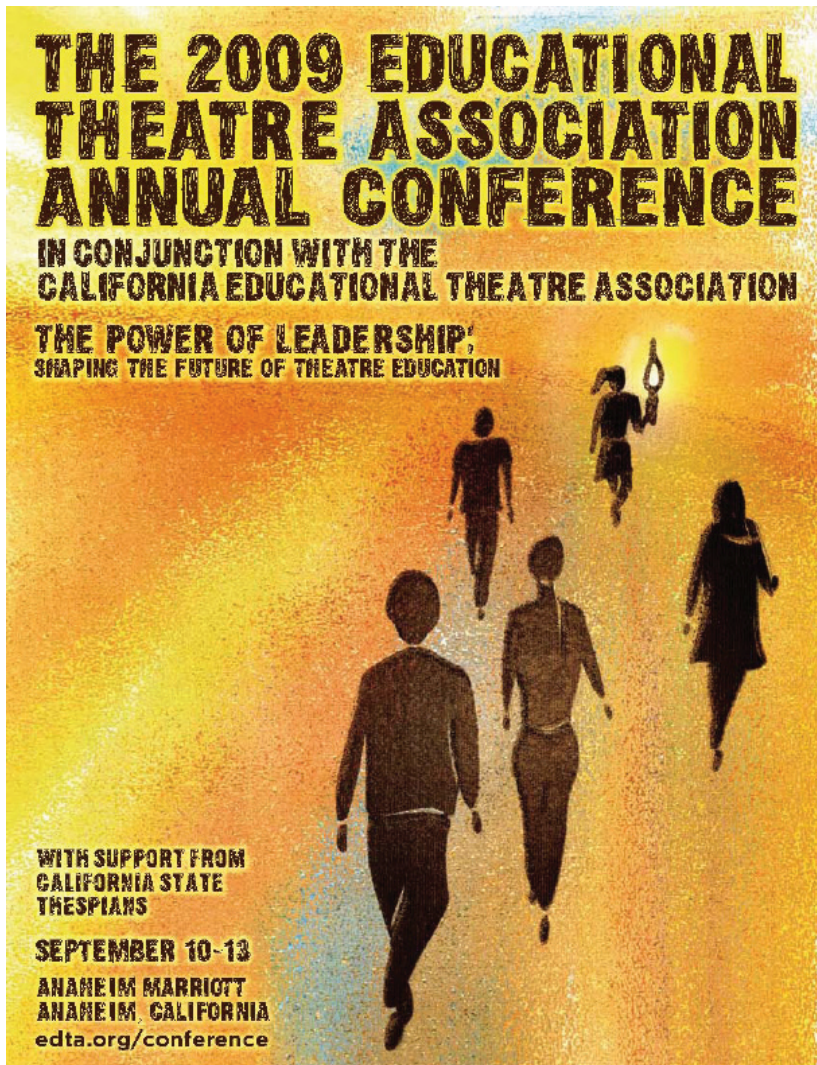
CETA Honorary Board Steps Up

In an effort to involve our advisory members in CETA activities, honorary members Joe Mantegna, Mare Winningham and Kevin Spacey provided letters of invitation to the legislators to this year’s Ca Youth In Theatre Day. I received a call from Kevin (from London) one morning weeks back, as he read an article in the LA times that tackled recent funding issues at Chatsworth High School and the cancellation of their Fall play. He asked how he could get involved in advocacy at the state level and within days had written a piece for the National Standard on Theater Arts and The Economy and has been traveling the US speaking on funding issues.

Last week, Kevin and Mare surprised students at Chatsworth High School who were rehearsing scenes for the upcoming 90th Annual DTASC Shakespeare Festival. We rolled cameras to cover the event as part of our upcoming documentary film, SHAKESPEARE HIGH, chronicling 10 schools preparing and competing in this year’s festival.

Advisory Board Members

Dr. Diane Brooks	California State Department of Education, Retired
Harold Gould	<i>The Sting/Rhoda</i> Emmy Nominated
Amy Hill	Film and Television Actress
Jeri Jewell	<i>Deadwood/Facts of Life</i>
E. Jack Kaplan	Film and Television Writer
David and Wendy Knoller	Producers- <i>Friends/Big Love/Freaks & Geeks</i>
The Honorable Sheila James Kuehl	California Senator, District 23)
Jon Landau	Academy Award Winning Producer – <i>Titanic</i>
John Lithgow	4x Emmy Winner/Golden Globe/Academy Nominated
Joe Mantegna	<i>Criminal Minds</i> /Emmy & Golden Globe Nominated
Marion Ross	<i>Happy Days</i> /Emmy & Golden Globe Nominated
Carol Sills	Story Theater
Kevin Spacey	2x Academy Award Winner/Tony Winner
Deb Scott Suhrsetdt	Academy Award Winning Costume <i>Titanic/Transformers</i>
Tim Suhrsetdt	Emmy Winning DP- <i>Chicago Hope/Little Miss Sunshine</i>
Rachel Ticotin	<i>My American Family/Total Recall</i>
Vernee Watson	<i>Welcome Back Kottex/Fresh Prince of Bel Air</i>
Mare Winningham	2x Emmy Award Winner/Independent Spirit Winner



Pricing for Conference

EdTA or CETA Member Conference @ \$ 375.00

New Member EdTA @ \$ 445.00

Non-member @ \$ 445.00

Additional Options

PDI's IF member of either "AND" attending entire conference @ \$ 175.00

PDI non member BUT attending entire conference @ \$ 200.00

PDI but not attending entire conference or only attending one day (member) @ \$ 210.00

PDI but not attending entire conference or only attending one day (non member) @ \$ 245.00

Only Able to Come for One Day?

Friday only @ member \$ 200.00

Friday only @ non member \$ 250.00

Saturday only @ member \$ 200.00

Saturday only @ non member \$ 250.00

Other Information

Late Fees @ after Aug. 10, 2009 \$ 55.00

Cancellations @ \$ 75.00

Exhibitors' Tabletops @ \$ 425.00

Hall of Fame ticket @ \$ 45.00

CETA

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