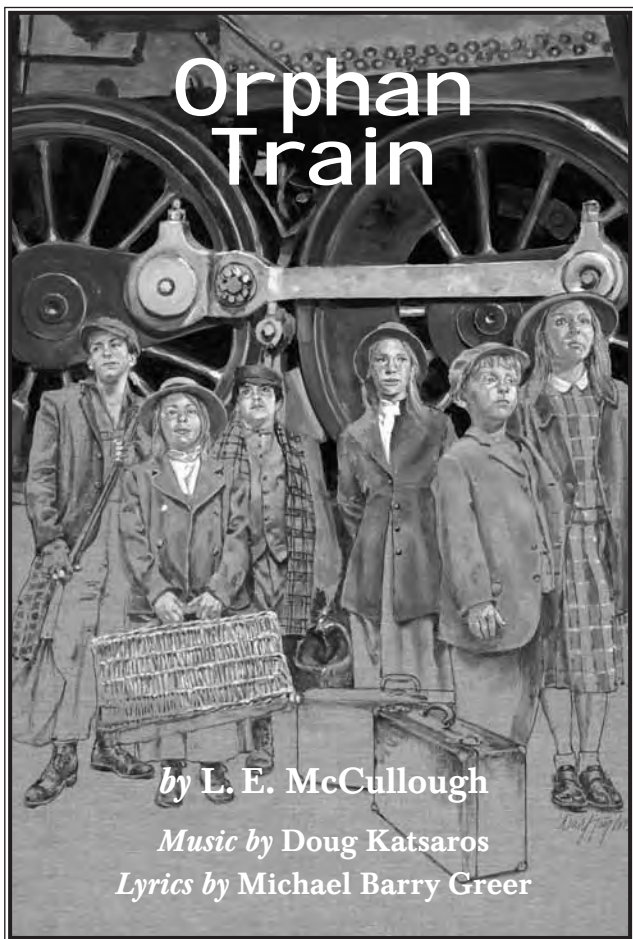


NYS Theatre Institute Study Guide



2009-2010 Season Study Guides are made possible in part by funding provided by First Niagara Bank.

...NYSTI education programs

For Teachers

INSERVICE/TEACHER PREVIEW

A free, two-hour program offering a chance to meet the director and designers. Look behind the scenes...walk the set. Observe a segment of rehearsal. Gather ideas for your classroom and updated information.

EDUCATOR PREVIEWS

Unable to join us for the Inservice? We can arrange for you to see a rehearsal.

PERUSAL SCRIPTS FOR EDUCATORS

Contact the NYSTI Education Department at (518)274-3286.

For Teachers and Students

PRE-SHOWINTRO/CLASSROOM PREP

An interactive PowerPoint presented by an Institute educator! tracing the technical creation of the production, introducing characters and exploring the responsibilities of the audience. To arrange call (518) 274-3286 or email cbs@nysti.org. There is a fee for this program.

POST PERFORMANCE CLASSES

Interdisciplinary teaching by NYSTI teacher/actors and teacher/technicians connecting with the specific performance. An integration of the performance into the classroom curriculum occurring in the theatre building following a 10AM performance. Scheduled by request. There is a fee for the program. To arrange call (518) 274-3286 or email cbs@nysti.org.

TABLE OF CONTENTS

...inside front cover Education Programs

...before the performance

- 3 Overview
- 4 The Evolution of *Orphan Train*
- 5 The Children's Aid Society
- 6 Vocabulary
- 8 Historical Snapshot
- 9 Comments from Critics
- The Journey

...at the performance

- 11 Things to Observe and Listen For
- 15 Concepts to Consider

...after the performance

- 17 Writing and Discussion Prompts
- 18 Classroom Activities
- 19 Interdisciplinary Connections
- 23 Recommended Reading and Sources

...inside back cover Preparing to Attend

Orphan Train Study Guide developed by the staff of the New York State Theatre Institute.

A publication of the New York State Theatre Institute,
Patricia Di Benedetto Snyder, Producing Artistic Director

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Cover Illustration: Dahl Taylor

Dear Colleague,

As you plan activities to augment your students' theatre experience, please note that we have suggested activities and discussion topics for Orphan Train to connect with the Learning Standards developed by the NYS Education Department.

*We salute your efforts to provide integrated learning experiences for your students. The following are the **Learning Standards for the Arts** with ideas for additional activities:*

Standard #1: Students will actively engage in the processes that constitute creation and performance in the arts (dance, music, theatre and visual arts) and participate in various roles in the arts.

- *Try a reader's theatre presentation of a chapter from the Orphan Train series by Joan Lowery Nixon .*
- *Write and perform a monologue reflecting the feelings of a young person on an orphan train.*

Standard #2: Students will be knowledgeable about and make use of the materials and resources available for participation in the arts in various roles.

- *Attend post-performance residency classes with NYSTI's teacher/technicians and teacher/actors.*
- *Arrange a Pre-Show Intro/Classroom Preparation on the creation of the production.*

Standard #3: Students will respond critically to a variety of works in the arts, connecting the individual work to other works and to other aspects of human endeavor and thought.

- *Use the At the Performance section to discuss individual interpretations of the creative team's work.*

Standard #4: Students will develop an understanding of the personal and cultural forces that shape artistic communication and how the arts in turn shape the diverse cultures of past and present society.

- *Read more about the Children's Aid Society.*
- *Read other books about young people who overcome poverty, separation from family, and adversities to become successful.*

...before the performance

OVERVIEW

When a child of the streets stands before you in rags, with a tear-stained face, you cannot easily forget him. And yet, you are perplexed what to do. The human soul is difficult to interfere with. You hesitate how far you should go.

Charles Loring Brace

It's 1872 and New York City's streets are host to thousands of homeless children, some of whom have taken up a life of petty crime as they face disease, desertion, and starvation. In an effort to remedy this situation, Charles Loring Brace, a minister with high ideals, created the Children's Aid Society. It is Brace's hope that the "placing out" of the "surplus children" will provide these unfortunate children with homes, families, and a prospect for a successful future.

The group of "orphans" preparing to board the train bound for the Midwest include: Barney with a past of abuse by his drunken father; Emma who has become a pickpocket to survive on the streets; James Henry who has "disaster all over his face"; Bridget, an Irish lass with dark secrets; Jenny who has dreams of writing for a newspaper and her brother, Peter, who once enjoyed a life of comfort. These children, guided by Miss Harriet Pemberton, are on a journey into a future of unknowns, with hopes of finding a better life in a better place.

Orphan Train tells the story of these children as they are "placed" with new families. Through the

music and narrative, we understand their fears, joys, disappointments, and discoveries.

“Some children were taken only for their labor. ...Other children were taken as farm hands or kitchen drudges. Many were expected to live in attics or barns, and were not allowed to go to school. Some of the children were physically, emotionally, and sexually abused.”

We Rode the Orphan Trains by Andrea Warren

THE EVOLUTION OF *ORPHAN TRAIN*

BRACE: A child is more properly brought up in a family than in an institution. The Society's mission is to give young people the chance to escape a pre-destined life of misery and want.

The impetus for the creation of *Orphan Train* is attributed to a dream that Doug Katsaros had in 2000, while he was writing vocal arrangements for a Broadway production, co-starring in and conducting *Exactly Like You* by Cy Coleman, conducting *Footloose* and orchestrating the Broadway version of *The Rocky Horror Show*. To reach his goal of writing a musical about the famous nineteenth century orphan trains, Doug contacted L. E. McCullough to write the book (script) and Michael Berry Greer to write the lyrics. Patricia Birch, Emmy Award winning and Tony Award nominated director, directed the production for the 2005 New York Musical Theatre Festival. NYSTI produced a staged reading of the script in November of 2006 and gathered the original creative team for its 2009 production.



Bridget Flynn (Alison Lehane) and her doll in the 2009 performance of NYSTI's *Orphan Train*.

Photo: Joseph Schuyler

THE CHILDREN'S AID SOCIETY - FOSTER CARE OF THE MODERN WORLD.

REPORTER: *About this notion of shipping street urchins to the prairie -*

•

BRACE: *Sir, you may tell your readers that the Children's Aid Society has delivered thousands of juvenile unfortunates from the evils of the city to abundant new lives in the West.*

The Children's Aid Society was founded in 1853 by Charles Loring Brace. Before this, abandoned children were indentured or forced into apprenticeship until they reached the age of 21. Some were sent to orphan asylums where they were taught skills that

would make them “useful” in society.

Over 100,000 children from the East were transported to foster-family homes in the Midwest between 1854 and 1929. The Children’s Aid Society continues its work today. Although orphan trains are no longer the method of placement, children are still placed in foster care in an effort to find better lives. There are many agencies at work today to shelter and protect unfortunate children. To witness the “cyber” version of the orphan train, visit the Heart Gallery website, - www.ocfs.state.ny.us/adopt/ - which provides information and profiles of young people in need of foster homes. For more information contact:

The Children’s Aid Society
105 East 22nd Street
NY, NY 10010
www.ChildrensAidSociety.org

VOCABULARY

The students’ appreciation of the production may be increased by understanding the underlined words and expressions from the script.

BRACE: *And we shall! All of us here at the Children’s Aid Society, doing our part to make New York a more cordial and caring metropolis.*

REPORTER: *Isn’t that just indentured servitude?*

REPORTER: *Why’s he glad-handing Bowery riff-raff when he could be pounding the pulpit at a Fifth Avenue god box?*

ORPHANS: *A little forlorn . . .*

MAYOR: *Don’t be fooled by their youthful appurtenance.*



Miss Harriet Pemberton (Elizabeth Bovenzi) and Barney Collins (Charles A. Franklin) in NYSTI's 2009 production of *Orphan Train*. Photo: Joseph Schuyler

EMMA: *Miss Pemberton! You told a **passel** of fibs!*

BRACE: *As Children's Aid Society board members, you should be the last to **succumb** to **rabid hysteria**. These children are the victims of crime, not its **purveyors**.*

BRACE: *You'll discover grace and a trace of purposeful **endeavor**.*

BRACE: *Don't **abdicate**, **calculate** - **Anticipate** and pay the freight right now!*

BRIDGET: *You can **banish** from my eyes/ Every tear I've ever cried.*

JENNY: *Pulling thread,/Making hems,/Ripping lives **asunder**.*

KIDS: *His **righteousness endures** forever.*

PETER: *I'll head back to the shop and fire up the **forge**.*

BRACE: *No child would ever act in such a manner under his own **volition**.*

BRACE: *Stop! **Travesty** of justice cannot continue.*

DEFENSE ATTORNEY: *Objection, **double jeopardy**! My client cannot be charged with murderousness and **fiendishness** in the same trial.*

REPORTER: *Tragic accident as **dauntless** youth fought to preserve family honor!*

BRACE: *(picks up newspaper and reads) "As jury **deliberations** drew to a close, the courtroom was in a near **frenzy** of excitement -*

HISTORICAL SNAPSHOT

What was happening around the world in 1872?

Jules Verne wrote *Around the World in 80 Days*. Whistler painted *The Artist's Mother*. The Brooklyn Bridge opened. George Westinghouse patented the airbrake for railroad cars. Victoria Woodhull was the first woman nominated for president of the United States. President Ulysses S. Grant signed the Amnesty Act which restored civil rights to the majority of Confederate sympathizers. Susan B. Anthony voted for the first time in a presidential election.

COMMENTS FROM CRITICS

“*Orphan Train* is an unromanticized yet smartly sensitive musical-theatre portrayal of a polemical chapter of late 19th-century American history: the forced relocation of New York City’s orphaned street kids, tagged “surplus children”, to farms in the Midwest.”

Lisa Jo Sagolla, *Backstage*

“And again, what makes “Orphan Train” bold is its honesty, not its elements. Birch does her usual bang-up job of moving many players around, and she keeps a close eye on what’s happening to these kids. They inhabit a world where adults seem to have forgotten that they were once children too, and in some ways that is the heart of the show’s message.”

Michael Eck, *The Times Union*

“This is an important show, entertaining in the extreme and historically informative at the same time. Melding these elements is not easy but the creators and interpreters here have done the job of giving their audience more than they bargained for and still sending them out humming.”

J. Peter Bergman, *Berkshire Bright Focus*

THE JOURNEY

CONDUCTOR: *And another thing: no messin’ with the folks what got compartments, or ridin’ in coach, or sittin’ in the smokin’ car or standin’ anywhere!*

The orphan trains stopped at different locations in search of foster families for the children. Using a map of the United States as well as a map of the railroad lines, see if you can connect these locations through train routes.

New York City; Bison Falls, Iowa; Western Iowa, Des Moines; Topeka, Kansas.



Photograph from the 2009 NYSTI performance of
Orphan Train .

Photo: Richard Finkelstein

Trains were very important for the transport of people and goods in the late 1800s. Efforts to connect the East Coast to the West Coast were fulfilled with the driving of the Golden Spike on May 10, 1869.

Students may investigate the trains of the late 1800s. How did they differ from Amtrak and CSX trains that criss-cross the state? How were the trains powered? Why was George Pullman an important name in the train business? Who were the owners of the New York Central and the Hudson River railroads? What impact did the railroads have on the economy of the United States in the 1870s?

TEACHER PREVIEW

NYSTI invites you to the Inservice/Teacher Preview for *Orphan Train* at the Schacht Fine Arts Center, Russell Sage College, Troy, New York on **Tuesday, April 13, 2010, 4-6 PM**. This program provides teachers with an opportunity to meet the creative team, look behind the scenes, walk the set, and observe a segment of rehearsal. It's **free** - just call **(518) 274-3286** or e-mail **cbs@nysti.org** before **Wednesday, April 7, 2010**. Teachers bringing classes to a performance are invited to return at 7:30 PM to watch a dress rehearsal. Check with your administration; you may be eligible for inservice/professional development credit. If you are unable to attend the Inservice, but would like to preview the performance, please call the Education Director at (518) 274-3286 to arrange to see a rehearsal.

...*at the
performance*

THINGS TO OBSERVE AND LISTEN FOR

SET DESIGN

MISS PEMBERTON: *This way children. Our train is boarding.*

Orphan Train takes us from Grand Central Station in New York City; to the train bound for Iowa, to Bison Falls, Iowa and beyond. The **Set Designer, Richard Finkelstein** must craft a set which easily communicates the various locations of the action. How does he use projections on the set? What color



Photograph from 2009 NYSTI production of *Orphan Train* demonstrating the use of projections by Richard Finkelstein.

palette is predominant? Visit Richard's website at rfdesigns.org/orphan.htm to look at images from the NYSTI production in 2009.

LIGHTING DESIGN

MISS PEMBERTON:

If you're travelin' far,/

Seek the glow of the moon/

For the moon will lead you to the day.

Kirk Bookman, Lighting Designer, illuminates the stage, the set, the characters and conveys the mood of the particular scene or song. Observe how the lights focus our attention on the children. What colors are used to invoke our emotions? How do the lights interact with the projections?

COSTUME DESIGN

JOHN TOWNSEND: *One wool shirt, six buttons, two snaps.*

Costume Designer, Dona Granata, will provide clothing that indicates personality as well as the time period. Notice how the use of simple items of clothing denotes a character. Since there is some "doubling" - the practice of having an actor play more than one part, the ability to change costumes quickly is most important.

MUSIC AND LYRICS

AMOS PRITCHART: *We can sing you a new minstrel tune I taught her.*

Doug Katsaros composed the music for *Orphan Train*. Listen to how the music reflects the emotions of the characters. How does the music provide the audible flavor of this period of history? Listen for strains of the bold and brassy sound of Tin Pan Alley, the lilt-ing melodies of Celtic folk songs, the echoes of labor songs, gospel hymns, and the clamor of vaudeville.

The lyrics are the work of **Michael Barry Greer**.

Listen to the lyrics. How do they reveal the inner thoughts of the characters?

CONCEPTS TO CONSIDER

JOURNEY

Many stories focus on the journey of a young person, in search of meaning, love, a family, a home. How do the stories presented in *Orphan Train* represent the millions of journeys by children in search of a place to belong, an identity, a chance to succeed?

Investigate the recent apology issued by the Prime Minister of Australia. Thousands of British children were shipped to Australia with the promise of a better life. It has been estimated by the British government that 150,000 British children may have been “relocated” between 1618 and 1967.

“We are sorry. Sorry that as children you were taken from your families and placed in institutions where so often you were abused. Sorry for the physical suffering, the emotional starvation and the cold absence of love, of tenderness, of care. Sorry for the tragedy - the absolute tragedy - of childhoods lost.”

Australian Prime Minister Kevin Rudd
November 15, 2009

Investigate the sad journey of one Charley Miller. In 1890, at the age of 15, Miller killed two boys during a dispute on a train in Wyoming. Following the refusal of the governor to commute his sentence, Charley was hanged in 1892.

THE POWER OF THE MUSICAL

Children riding the orphan trains may have presented a very hard exterior as a survival tool during their lives on the streets of New York. The songs in

Orphan Train, provide a more personal, intimate voice to these forlorn souls. Listen to the various melodies and lyrics. How do they help to open a window into the souls of the children on the orphan trains and those adults who tried to provide them with a better life?

LABELS AND PRE-CONCEPTIONS

CONDUCTOR: *Ragamuffins! Guttersnipes! . . .*

Alleycats, Gutter Rats.

Throughout the script, references are made about the children who were taken in by the Children's Aid Society. How do these expressions of degradation indicate the attitudes toward the surplus children?

MAYOR: *City-bred rascalions, each and every one!*

SIBLING RIVALRY

JACOB: *Who you kidding?/ You're a clinker,/*

Clogging bellows,/ throwing smoke!

A stinker, a joke!/ Fogging bellows with awful air,/

That's what you do best -/

That's what you do easiest!

What a dumb bell!/ Such a clinker!

The placing out of unfortunate children created some stressful situations in the families who welcomed them into their homes. Some orphans found the "ideal family" of their dreams, while others experienced the jealousy of the children in their new families.

THE ROLE OF WOMEN

REPORTER: *Bet her parents want her working at choosing a husband.*

In 1872, women were expected to learn to cook,

sew, and keep house. The liberation of women was in its infancy. How do the attitudes towards women, expressed in *Orphan Train* contrast to those of 2010?

CLASSROOM PREPARATION/PRE-SHOW INTRO

Presented by an Institute educator, the program traces the creation of the production, introduces characters, and explores the responsibilities of audience members through an interactive PowerPoint presentation. To arrange: **call (518) 274-3286 or email cbs@nysti.org**. There is a travel fee for this program.

...after the performance

WRITING AND DISCUSSION PROMPTS

BRACE: *Good deeds in the face of opposition often require ingenuity.*

•

BRACE: *Miss Pemberton, the Orphan Train cannot guarantee children a better life. It simply puts a better life within their grasp.*

•

BRACE: *Years from now, when you are grown and perhaps caring for your own children, you will look back upon this day as the start of a new life, a re-birth -*

•

What item would you take with you, if you had to ride the orphan train? Why would the item be so important to you? Would it be something to remind you of the life you were

leaving or would it be an item that would prepare you for the new life that you are entering?

•

Write the next chapter in the life of one of the orphans. What do you think happened? Why? Do you think that some of the tragedy could be reversed?

•

The theatre can be a factory of thought, a prompter of conscience, an elucidator of social conduct, an armory against despair and dullness and a temple to the ascent of man.

George Bernard Shaw

•

BEN LARSEN: *It's a piece of impure metal that melts off when the coal burns. Too many clinkers in the forge will ruin the heat, make it hard to bend iron.*

CLASSROOM ACTIVITIES

AN ORPHAN TRAIN ALBUM

Select some of the books written about children who rode the orphan trains. Divide the class into small groups. Each group selects one of the children and writes a monologue for that child. The monologue is performed by one member of the group. To carry this to another level, allow the members of the other groups to interview the orphan train riders. Write an acrostic poem about one of the children.

DREAMS AND DISAPPOINTMENTS

What did they gain? What did they lose? What were the social trade-offs that the orphans had to face? Make a chart with pluses on one side and negatives on the other. Was it always the best thing that could happen to these children?

FOSTER FAMILIES

Do you know someone who was or is in foster care? Has someone in your family been a foster par-

ent? If they are willing to answer your questions, interview the person and write a character study of a foster child or foster parent.

GENERAL QUESTIONS TO POSE AFTER A PERFORMANCE

What was your reaction to this performance? Did you discover anything about people and human behavior? How did you feel about the play's conclusion?

How was the action executed? What were some of the dramatic conventions used? Were the actors believable? did the technical aspects of the production help move the performance along?

INTERDISCIPLINARY CONNECTIONS

The ideas listed below suggest activities which connect the NYSTI production of *Orphan Train* with **NYS Education Department Learning Standards**.

SOCIAL STUDIES

- **BOARD MEMBER #3:** *Have we not sent enough orphans out West? I move we use our remaining funds to build new and bigger orphanages here in New York.*

Investigate the development of foster care in the United States. How did the orphan trains prompt a closer look at what we as a society provide for those unfortunate children without families and homes?

Standard # 1

- **REPORTER:** *Nationwide bank panic wipes out thousands! Eighty-nine railroads declared bankrupt.* What impact did the economy have on the ability of the Children's Aid Society to place out children? **Standard #4**

- Compare the movement of the children on the orphan trains with the evacuation of children from the city of

London to families in the British countryside during World War II. How was the separation of families in these situations similar? **Standard # 2**

- **CITIZEN:** *President Grant vows to make the Indian a useful and productive member of society.* What parallels can you find between the orphan trains and the relocation of Native Americans? **Standard # 1**

- What laws are in effect today that protect children from some of the situations that these orphans encountered? Why do we have working papers? How do they protect young people in the work place? Investigate child labor in 1872 as compared to what is allowed in 2010. Consider reading *The Bobbin Girl* by Emily Arnold McCully. **Standard # 5**

- **JACOB:** *School is for girls.* Investigate the schools of this period. Was education compulsory? **Standard #5**

- What were the strengths and weaknesses of the Children's Aid Society in 1872? **Standard #1**

- **EMMA:**

*I lived for a while in this home/
No, this place I was sent to reform me/
But I ran away -*

Investigate the orphan asylums and the conditions that the children were forced to live in while at these institutions. **Standard #1**

LANGUAGE ARTS

- Write about the journey on the orphan train . Using a map , locate three states that the trains would have traveled in from New York City to Illinois. Include descriptions of the scenery that the children saw while riding the orphan trains. **Standard # 1**

- Compare Willa Cather's *My Antonia* with the stories of the orphans traveling to the plains. **Standard #3**

- Write a story or poem about the experience of an orphan train rider. **Standard #2**

- BRACE: *Letters from the children. Your children.* Imagine that you have the opportunity to ask some questions of someone who rode the orphan trains. Write a letter posing questions about this person's experience. **Standard #2**

- *The Great Arizona Orphan Abduction* by Linda Gordon is based on an incident in 1904. Catholic sisters from New York City delivered forty Catholic orphans to a remote mining town in Arizona to be adopted by Mexican families. Investigate the repercussions of their actions. **Standard # 1**

THE ARTS

- Research the handbills that were used to advertise the anticipated arrival of an orphan train at a community. How were they printed? Did they use images? **Standard # 4**

- In *Orphan Train*, James Henry is given a limber-jack. Research this doll and other toys that were popular in the 1870s? **Standard # 2**

- AMOS PRITCHART: *We can sing you a new minstrel tune I taught her.* Investigate the songs of this time period. According to some of the children who rode the orphan trains, sometimes the agent traveling with them would sing to them. What songs might they hear? **Standard # 2**

MATHEMATICS, SCIENCE and TECHNOLOGY

- BRACE: *It costs one hundred forty dollars a year to*

maintain a criminal in our city jail and only twenty dollars to send a child on a train. Determine these two costs in 2010. **Standard #2**

- MISS PEMBERTON: *Look straight ahead at the camera, children.* Discover what equipment was necessary in order to take a picture in 1872. How were photographs developed? Who were the famous photographers? **Standard #2**

- RACHEL PIERCE: *The buyer for Mr. Marshall Field does not.* Investigate this entrepreneur. How were goods produced for sale in the large stores? Is Mr. Field's store still in business? **Standard # 2**

HEALTH, PHYSICAL EDUCATION, AND HOME ECONOMICS

- JAMES HENRY: *The fresh air will cure my cough.* What were the air qualities in New York City in the 1870s? What caused the air pollution? What specific disease spread rapidly in the crowded tenements and neighborhoods in New York City? **Standard # 2**

- ABIGAIL PRITCHART: *We lost a daughter to the grippe.* Research what this illness was and how it was treated in the 1870s. **Standard # 2**

- BRACE: *Taylor girl was in a threshing accident. Gangrene, I believe.* What kind of medical care was available in the Midwest towns in the 1870s? **Standard # 1**

- JENNY: *To make a vow with sasparilla.* Research this beverage. What are the ingredients? How was it made? Why would it be a treat for Jenny? **Standard #1**

- BEN LARSEN: *I was an army blacksmith.* Investigate

the work of a blacksmith. What was the importance of the blacksmith. If you wanted to become a blacksmith, today, where would you learn the trade?

Standard #2

• **JENNY:** *If you can make a new shuttle for each of our looms, you can keep him - for a year.* Investigate the process of weaving with a loom. What is the purpose of the shuttle? **Standard #2**

RECOMMENDED READING AND SOURCES

All Aboard the Orphan Trains by Andrea Warren.

Children of the Orphan Trains by Holly Littlefield.

Orphan Train Rider: One Boy's True Story by Andrea Warren.

Orphan Train Riders: Their Own Stories - 5 volumes

Orphan Train Heritage Society of America.

Orphan Trains by Stephen O'Connor.

Orphan Trains, a documentary produced for the American Experience on PBS.

The Orphan Trains by Annette R. Fry.

The Orphan Trains: Placing Out in America by Marilyn Irvin Holt.

"The Orphan Trains." By Leslie Wheeler, American History Illustrated.

Small Worlds: Children & Adolescents in America, 1850-1950 by Elliott West and Paula Petrik.

"It took Trains to Put Street Kids on the Right Track out of the Slums" by Donald Dale Jackson.

We Are Part of History: The Story of the Orphan Trains by Michael Patrick, Evelyn Sheets and Evelyn Trickel.

We Rode the Orphan Trains by Andrea Warren.

Train to Somewhere by Eve Bunting.

The Orphan Train Series (Bantam Books) by Joan Lowery Nixon.

Gratefully Yours by Jane Buchanan.

The Midnight Train Home by Erika Tamar.

Aggie's Home by Joan Lowery Nixon.

Nobody's Daughter by Susan Beth Pfeffer.

Rodzina by Karen Cushman.

The Boxcar Children by Gertrude C. Warner.

Where the Lilies Bloom by Vera and Bill Cleaver.

more **NYSTI** *programs*

For Students

INTERNSHIPS

College and high school students earn academic credit while working in professional theatre. Offering experiential learning about performance, education, technical areas, and arts management. Contact the Intern Director at (518) 274-3573 or interndirector@nysti.org.

THEATRE ARTS SCHOOL

Saturday workshops taught by theatre professionals. Personal development combined with professional training in acting, voice and movement for students ages 3 through high school. Contact the Theatre Arts School at (518) 274-3295 or tasdirector@nysti.org.

WINTERSTAGE

A February vacation program., Monday - Friday, 9AM to 4 PM. Students ages 8 through 15 gain skills in juggling, balancing, clowning, gymnastics and much more. Taught by professionally trained clown, Sean Patrick Fagan of Circus Theatriks. Contact the Theatre Arts School at (518) 274-3295 or tasdirector@nysti.org.

SUMMERSTAGE

A three-week day program for students ages 8 - 18. With a focus on a theme, training in various performing arts topics combined with individual development in confidence cooperation, and poise. Contact the Theatre Arts School at (518) 274-3295 or tasdirector@nysti.org.

SUMMER THEATRE INSTITUTE

A four-week day program for high school and college students. Audition required. Students take acting, singing and dance classes as well as perform a musical. Contact Summer Theatre Institute Director at (518) 274-3754 or stidirector@nysti.org.



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NYS Theatre Institute Study Guides and its
efforts to enrich the community.



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