



Tisch Drama Summer 2006

ALL CLASSES OPEN TO ALL STUDENTS.
SOME PREREQUISITES APPLY.

For a complete listing of NYU course offerings
Check the website: WWW.NYU.EDU/SUMMER.

Summer Registration is Now!

**Drama Students must complete a Registration Worksheet
and be cleared by their Advisor.**

NYU Students register via *TorchTone* or *Albert*.

Visiting Students register through the website www.nyu.edu/summer.

Financial Aid Info: <http://www.nyu.edu/financial.aid/faq.html#summer>

*Department of Drama
Tisch School of the Arts
New York University
721 Broadway, 3rd floor
New York, NY 10003
212.998.1850*

Information herein effective 3/15/06
Check with Drama for updates

Professional Training

Drama students may register in any summer studio, whether or not you have completed Primary Studio. If you have not yet completed your primary training, you are still expected to return to your previous studio in the fall to complete your requirements. Summer Studio can only count as Advanced, not Primary training.

Please contact Garrett Eisler at (212) 998-1838 or gbe2@nyu.edu, with any questions about Professional Training classes.

H28.0200-001 STELLA ADLER SUMMER CONSERVATORY

8.0 POINTS

CALL # 73895

Tuesday, May 30th - Thursday, August 3rd (Ten-Week Course) TWR, 10:00-6:00

Classes held at 31 West 27th St., 3rd Floor.

No audition or interview required

Courses include the following: Technique introduces the principles of the Stella Adler technique of acting, including the definition of action, circumstance, and justification. Voice and Speech trains the vocal instrument to free acting of habitual tensions and opens the depth of sound and thought, both real and imaginary. Movement Techniques introduces the joy of movement, body awareness, and the opening-up of the actor's physical instrument. Alexander Technique, improvisation, dance forms, and alignment techniques are also taught. Shakespeare—the verse and dynamics of Shakespearean text are examined and you will be encouraged to communicate Shakespeare's heightened reality by using a disciplined acting technique with special emphasis on the way in which Shakespeare manifests a character's action through language. Text Analysis and Scene Study uses both classical and modern plays to teach actors to break down scenes into playable actions and sequences, to build dramatic tension, and to develop a process for rehearsing and performing on stage. Mask uses mask work to stimulate and free imaginative senses and build skills for self-transformation. Improvisation uses Spolin theatre games to free spontaneous action and access intuitive experience and behavior.

H28.0200-002 ADLER SHAKESPEARE INTENSIVE

6.0 POINTS

Call # 73896

Tuesday, May 30th - Friday, July 7th: MTWRF 9:00 – 6:00

Classes held at 31 West 27th St.

AUDITION/INTERVIEW & ACCESS CODE REQUIRED. Shakespeare Intensive is designed for actors with prior training; admission is by interview. Please call the Stella Adler Conservatory at (212)689-0087 for an appointment.

Shakespeare is approached as a contemporary theatrical poet and the creator of uniquely powerful acting texts. The language and dynamics of Shakespearean text are carefully examined in order to help the actor recognize the performance clues and signals contained in the plays. Special emphasis is placed on the way in which Shakespeare manifests a character's action through language. Students take classes in Voice and Speech, Movement, Technique and Scene Study, Language and Text, Text Interpretation, and Stage Combat. The Workshop culminates in a presentation at the conservatory's theatre of scenes from one or more plays. Classes are taught by full-time faculty of the conservatory and guest teachers.

H28.0200-003 ADLER CHEKHOV INTENSIVE

5.0 POINTS

CALL # 73897

Monday, July 10th - Thursday, August 10th: MTWRF: 9:00 – 6:00

INTERVIEW/ AUDITION & ACCESS CODE REQUIRED

Classes held at 31 West 27th St. The Adler Chekhov Intensive is designed for actors with some prior training. Please call (212) 689-0087 to schedule an interview and audition

A five-week program focusing on the plays of Anton Chekhov. This is an exclusive, one-of-a-kind program taught by a world class faculty. Using scenes from Chekhov's plays, the actor will learn to analyze the text and identify the nature and state of being of the character, define the character's objectives and activate the character through action. Classes in voice and speech and movement techniques also offered.

H28.0200-004 ADLER PHYSICAL THEATER INTENSIVE**5.0 POINTS**

CALL # 73898

Monday, June 26th- Friday, July 28th MTWRF: 9:00-6:00*INTERVIEW & ACCESS CODE REQUIRED Please call (212)689-0087 to schedule an appointment*

Designed for the actor who wishes to create original and highly physical ensemble work. This summer intensive is part of the newly formed Harold Clurman Center for New Work in Movement and Dance. It is a five week thirty five hour per week course designed especially for the physically creative actor. The program will include daily movement and dance classes and daily voice and speech work as well as private tutorials. Afternoon workshops will provide the actors with tools, such as mask and image work, to help them create their own theater. One day a week will be devoted to the autonomy course, in which students work on their own to create ensemble work guided by two of the Instructors. The fifth week will be dedicated entirely to this autonomy course with a presentation on the last day. This intensive is designed for the experienced actor only. Instructors will include guest artists: Sara Jane Agnew from Theatre de la Jeune Lune and Mime Specialist Pilar Garcia as well as instructors from the full time faculty of the Stella Adler Studio of Acting: Steven Cook, Joanne Edelmann, Joan Evans, Stephanie George and Jason Little.

H28.0210-001 ATLANTIC THEATER COMPANY SUMMER I - HALF-DAY PROGRAM 4.0 POINTS

CALL # 73900

May 15 - June 23: MTWRF, 1-5

*Classes held at 76 9th Avenue (at 15th St.) Suite 537 – No audition/interview required.**For more info call Atlantic at 212-691-5919*

Founded by playwright David Mamet and actor William H. Macy in 1983, the Atlantic Acting School is dedicated to training in the Practical Aesthetics Technique. Outlined in the book *A Practical Handbook for the Actor*, Practical Aesthetics is both a philosophy of theatre and a technique of acting. The simple objective of the technique is to provide the student-actor with a set of clearly defined and repeatable acting principles and skills. This approach takes a clear, demystified view of acting with an approach that aims at objectivity, clarity, and practical habits. This 4-point intensive program offers an introduction to Practical Aesthetics through three main elements of the technique: Script Analysis, Performance Technique, and Repetition. In addition to these technique classes, students attend seminars with guest artists, gaining invaluable insight into the workings of an off-Broadway company.

H28.0210-002 ATLANTIC THEATER COMPANY SUMMER II**8.0 POINTS**

CALL # 73901

June 26- August 4: MTWRF, hours TBA

*Classes held at 76 9th Avenue (at 15th St.) Suite 537**No audition/interview required. After registering, please call Atlantic for orientation at 212-691-5919.**All students required to read the book, *A Practical Handbook for the Actor* before starting classes.*

During this intensive six-week workshop students acquire a foundation in the Practical Aesthetics technique, as well as professional habits created by the challenging work environment. Classes meet six days per week and include Script Analysis, Performance Technique, Repetition, Committed Impulse, and Voice and Speech, as well as lectures by working professionals. This is a full-time, 8.0 point program.

H28.0210-003 ATLANTIC ADVANCED SUMMER PROGRAM IN VERMONT 4.0 POINTS

Call # 73902

July, 2006. Dates TBA. 3-week program. (For current & past Atlantic students only)

Open to all students who have completed at least one year of training with Atlantic. Permission required.

Atlantic's Advanced Summer Program in Vermont is a three-week intensive workshop. Classes will meet six days per week and will include: Advanced Script Analysis, Suzuki/View Points, Advanced Vocal Techniques, Guest lectures by visiting professionals from within the theater company. Master teacher Scott Zigler will teach the Advanced Script Analysis classes. The classes will be opportunities to further explore the Practical Aesthetics technique with complicated material, to learn how to respond to the challenges of the rehearsal process, and how to interpret direction in terms of character development. The classes will examine how to bridge the gap from the classroom to the professional arena. The Suzuki method is a rigorous physical and vocal discipline for actors, drawing on a unique combination of traditional and innovative forms, which strives to restore the wholeness of the body as a tool of theatrical expression. The View Points training is designed to awaken an actor's full body awareness by developing flexibility, articulation and strength in movement and allows a group of actors to function together spontaneously and to generate bold theatrical work. Advanced Vocal Techniques will work to continue to break down barriers and explore the primal relationship between body, voice, and need. Work will be focused on a natural breath and an open release of sound shaped by desire and feeling. The class will also work on the actor's individual vocal range and power by exploring expanded emotional, physical, and vocal demands.

H28.0220-001 CAP 21: SUMMER MUSICAL THEATRE

8.0 POINTS

CALL # 73904

June 26 to August 4: MTWRF, 10:00-6:00. *Classes held at 18 W. 18th St. (between 5th & 6th Ave.).*

LIMIT: 30 students

No audition required. Placement audition will be held the first day of class to determine dance levels, as well as acting and vocal sections.

The Collaborative Arts Project (CAP) 21 Musical Theatre Performance Conservatory provides young artists with the extensive technique and experience required by the professional field of musical theatre performance. This comprehensive six-week program trains you to become a balanced performer, powerful in all disciplines of musical theatre performance. The program of study includes the following: Acting/Scene Study centers on four points toward developing your foundation as an actor: the inner voice, environment, concentration and relaxation, and action. Musical Scene Study uses texts from the full range of the musical theatre tradition to explore the basics of acting technique within a musical scene, integrating script analysis with truthful acting objectives. The Dance classes provide a technical foundation in the three basic areas of ballet, jazz/theatre dance, and tap. These classes are created by level in order to best serve the individual student's needs. Music Theory focuses on sight-singing and ear training with written theory as needed. Vocal Performance allows you to approach music and lyrics from the actor's point of view; lyrics are explored as monologues and music is considered an enhancement for dramatic intention. Vocal Technique is an introductory group class in singing skills based in legitimate, bel canto techniques that prepare the student to adjust to all styles. Audition/Preparation emphasizes skills and preparation techniques that allow you to be competitive when auditioning. And, finally, the Business of Theatre offers the actor an overview of how to approach a career in the theatre.

H28.0260-001 LEE STRASBERG THEATRE INSTITUTE

8.0 POINTS

CALL # 73909

May 15 - August 4: MTWRF, hours TBA

Classes held at 115 E. 15th Street. Once you have registered, please call Strasberg at 212-533-5500 to arrange your schedule.

A 12-week introductory course to Lee Strasberg's Method, an acting technique in which personal experiences (sensory and emotional memory) are used to create truth in imaginary circumstances. Each student takes two Method acting classes with two different teachers and eight hours of elective classes. The Method acting classes are four hours each: the first half of class students learn relaxation and concentration exercises and how to apply these exercises to the scene and monologue work in the second half of the acting class. The choice of elective classes include acting for film & TV, audition, Musical Theatre, singing, speech, dialects, vocal production, speaking voice for the actor, movement for the actor, tai chi, physical technique, basic dance, jazz, tap, ballet, stage combat, script analysis, Shakespeare, theatre history classes, and others. Once registered, please call The Lee Strasberg Theatre and Film Institute (212-533-5500) to arrange your individual schedule of classes.

H28.0421- STONESTREET FILM AND TELEVISION ACTING WORKSHOP I 8.0 PTS

Call # 73913 – Section **001** May 15 – June 23: MW 12noon-9pm; T RF 10:00-6:00 (full day – 6 weeks)

or Call # 73914 – Section **002** June 26 – August 4: MW 12noon-9pm; T RF 10:00-6:00 (full day – 6 weeks)

Classes held at 48 W. 21st St. 8th floor (between 5th & 6th Avenues) Two evening sessions per week.

The Summer Workshop is a full and intensive six week semester, covering film and television training from the audition process to performance and production. All areas of film & TV acting are covered: film (dramatic and comedic), dramatic series, sit-coms, soap operas, commercials, vocal and physical work as it applies to film acting. Intensive audition technique and showcase work with Stonestreet's teachers, major agents and casting directors preps and exposes students to the professional world bi-weekly. Students train in the environment of Stonestreet's 4,000-square-foot film & television studio which includes full production and post-production facilities (including nonlinear editing systems). Students learn the unique demands of the camera, film and television scripts, and set work from the audition phase to adapting and learning new techniques, preparation requirements and performance in all areas of film and television, including film comedy and drama, dramatic series, sitcoms, soap operas, and commercials. Students adapt and apply their previously learned techniques as well as learn where film acting departs from what can be done on the stage. Stonestreet's online pdf brochure, schedules, working alumni, course descriptions and faculty bios can be seen at www.stonestreetstudios.com Stonestreet student work culminates in production experience encouraging students to adapt and fill out what they've previously learned and make the leap to performance level, connecting with both the magical (and sometimes technical) world of filmmaking, the camera and the audience. Stonestreet's showcase class that fine tunes student's audition work and exposes students bi-weekly to agents and casting directors gives students a chance to really use what they are learning in our program as well as make valuable connections in the industry and receive personal feedback that actors do not have access to in the professional world. Stonestreet's student film projects, scenes, commercials and pilots can be seen at www.stonestreet.tv under "featured films", "student work" and "commercials". Students are encouraged to take Stonestreet Film & Television II in either the second summer session, fall, spring or subsequent summer to experience full blown film production from the top of the semester, voice-overs, and advanced audition and showcase.

H28.0422-002 STONESTREET FILM AND TELEVISION ACTING WORKSHOP II 8.0 PTS

Call # 73915

June 26 – August 4 Monday-Friday times TBA (approx. 40hrs/week total)

Prerequisite: Film & TV Acting I. Classes at 48 W. 21st St., 8th Floor (between 5th & 6th Avenues)

A continuation of Stonestreet Film and Television Acting Workshop I, expanding on techniques learned and including independent study. This course includes advanced audition, showcase, voice-over classes and participation in the Stonestreet-TSOA Department of Dramatic Writing Film Festival where students play leading roles in, develop and participate in the in-depth filmmaking process. Students have access to their film work both for the purposes of an actor's reel or emailing samples of their work via www.stonestreet.tv where their work is posted and viewed by the industry. Films in the festival also go to film festivals which give students another venue to showcase their work and mix with the independent film community. Students must contact the studio when registering in order to work out individualized programs and schedules.

Drama Internships

H28.0490.....Internship.....1.0 - 8.0 point

Lee Gundersheimer, Internship Coordinator

Days & Times TBA

Go to <http://drama.tisch.nyu.edu/page/intern.html> for more information..

Internship credits are counted as Advanced Professional Training for Drama Students. Open to Non-Majors.

As an intern, you will work in a professional organization related to the arts in New York City. You can intern (or apprentice) with a professional theatre or arts organization and gain hands-on work experience in the field. Positions may include stage management, theatre administration, and production assisting in venues such as Broadway, off-Broadway, off off-Broadway, and not-for-profit theatres, television, film, dance, music, arts service organizations, casting/talent agencies, along with working with children, after-school programs, drama therapy, intergenerational theatre, and community-based theatre.

All Drama students, regardless of year, may pursue internships during the 12-week summer session. Not if planning on interning for just one session, some offices consider that too brief, and you must double the time to be the equivalent of a twelve week experience. Typically, internships are unpaid and last for the entire semester. Depending on the number of hours you work at your internship, you will earn between 2 and 8 points of professional training credit or electives. Each point requires a minimum of 3 hours of work per week. You are encouraged to arrange your schedule to accommodate blocks of time at your site in order to become an integral part of the organization; three days a week is usual and typical. (Internships are also repeatable for credit.) You must also sign and return your internship contract before or during the first week of your internship in order to receive credit--don't forget!

You must make plans for your internship with Lee Gundersheimer prior to registering--so plan ahead! Write up an internship proposal (see below); see Lee for other prerequisites and for information on the kinds of internships available. Lee will be able to answer any questions you may have, and he will grant you an access code as soon as you have filed your internship proposal.

See Lee Gundersheimer in room 302, email him at lee.gunder@nyu.edu, or call him at 212.998-1847.

Study Abroad

Professional Training and/or Theatre Studies requirements can be fulfilled through Tisch programs in Amsterdam, Ghana, Dublin, London, and Florence. Please refer to the NYU Summer Study Abroad Bulletin or check study abroad opportunities on the website: www.nyu.edu/summer. Drama students should check with Grace Clements (grace.clements@nyu.edu) regarding degree accountability.

Fundamentals of Acting

H28.0850

FUNDAMENTALS OF ACTING I

4.0

73938 / 001

May 15-June 23: TWR, 10:00-12:00

Cecilia Rubino

73939 / 002

May 15-June 23: TWR, 1:00-3:00

Lee Gundersheimer

73940 / 003

June 26-August 4: TWR, 10:00-12:00

Fritz Ertl

Not open to Tisch Drama majors. Open to all other students.

An introduction to the basic tools and skills that make up the actor's art and craft. Through theatre games, structured improvisation, and beginning scenework, students will exercise their imaginations, learn how to work as an ensemble, and develop a sense of their bodies as expressive instruments. All techniques covered have been developed by the most celebrated 20th century theorists, such as Stanislavski, Grotowski, and Bogart, and are the same theories that underlie the training of the Tisch undergraduate acting conservatory. No prior experience necessary.

H28.0851

FUNDAMENTALS OF ACTING II

4.0

73941

June 26-August 4: TWR, 1:00-3:00

Fritz Ertl

Not open to Tisch Drama majors. Open to students who have taken Fundamentals I or equivalent acting training.

Designed for students who would like concentrated study of basic acting technique, this sequel to Fundamentals of Acting I focuses on improvisation and scene work. Whereas Fundamentals I is an introduction to the basic skills required for performance, this class delves much deeper into performance itself. Through scene work, students learn techniques of text analysis and of character actions and objectives. Improvisation work uses improve to create theatrical events, including comedy sketches.

Theatre Studies

H28.0608 MODERN US DRAMA 4.0
73924 May 15-June 23: MTW, 12:00 - 2:00 pm. Kerry Moore

Specific institutions in United States culture have captured the playwright's imagination throughout the 20th century. Whether or not these institutions are revered or criticized in art, they are often the foundational structures that shape an American's private and public experiences, one's work and domestic lives. Certainly, the nation's super-structures influence our lives, directly or indirectly--such as government, military, religion, education, and entertainment. This course analyzes institutional structures and their impact on the diverse theatrical representations of individualization and community produced in and by a democratic society. We will look at conventional and experimental theatre--from canonized to marginalized work--created by a wide range of artists. Our semester's question: To what extent does US drama and performance reinscribe institutional "policy"/conventions or radically intervene in an effort to overturn familiar paradigms in favor of new representations and theatricalities? **(Theatre Studies B)**

H28.0631 MUSICAL THEATRE 4.0
73925 May 15 – June 23: MTW, 2:00 pm - 4:00 pm Jeff Tang

A \$150 ticket fee will be assessed by the Bursar. Course fees are nonrefundable.

A survey of the most original and influential American art form, tracing its development from the various strands of music and performance that arrived in America at the turn of the century to the current state of the Broadway musical. We look at how a musical is put together, the great songwriters, the important directors and choreographers, and the actual production of the musical. Emphasis is placed on the music and lyrics of six landmark shows and their creators. This course is an excellent opportunity to place the current innovations of the musical in a cultural and historical context. **(Theatre Studies B)**

H28.0632 THEATRICAL GENRES: NEW YORK HUMOR 4.0
73926 / 001 May 15 – June 23: TWR, 10:00 am – 12:00 pm Cornelia Cody
73927 / 002 June 26 -- August 4: TWR, 10:00 am – 12:00 pm Cornelia Cody

What defines New York humor? How is it expressed and performed? The course explores New York humor through a variety of venues: stand-up comedy, television, film, literature, advertising, and personal narratives. What do performers such as Letterman and Seinfeld tell us about New York City? We examine how the City influences its performers and their approach to humor, and how New York humor relates to urban and/or ethnic humor in the rest of the country. Readings include New York humorists (James Thurber, Fran Lebowitz, Woody Allen, etc.) as well as some theory of comedy and humor. Class field trips to performances, films, and other relevant events. **(Theatre Studies B)**

H28.0650 TOPICS IN PERFORMANCE STUDIES: THE HISTORY OF AMERICAN BURLESQUE 4.0
75090 June 26 – August 4, TR, 3:00 – 6:00 pm Lynn Sally

American burlesque as we know it today has evolved and changed over time. Coined in the 16th century as a literary or theatrical form that inverts form and content, burlesque was understood as a subset of parody that either elevates the mundane or vulgarizes the lofty. When Lydia Thompson and the British Blondes invaded the United States in 1868, the public understanding of burlesque transformed from simply a literary form to a performance style. This course will examine the three major historical periods of American burlesque: traditional burlesque, 1860's – 1930's; bump and grind, 1940's – 1960's, and the neo-burlesque movement, 1990's and on. Rather than codify the defining characteristics and time periods of these three historical moments, we will seek to understand and trace how the definitions, conceptual preoccupations, and performance techniques of burlesque have changed over time. Special consideration will be given to understanding burlesque in relationship to other entertainment genres such as vaudeville, minstrelsy, early film, melodrama, and musical theatre. We will examine the history of burlesque from conceptual frameworks that may include: issues of domesticity; gender identity and gender bending; body image and the media; and kitsch and modernism. We will watch films that document burlesque; read early burlesque plays, reviews, biographies of major figures, and scholarly work about burlesque, theatre, and popular entertainment; attend neo-burlesque performances; and discuss the neo-burlesque and performance art movements with guest artists. **(Theatre Studies B)**

H28.0662 THEATRE IN NEW YORK: PRACTICUM 4.0
73929 / 001 May 15 - June 23: TR 4:00 pm – 6:00 pm Kerry Moore
73930 / 002 June 26 – August 4: TR 2:00 pm – 4:00 pm Garrett Eisler

A \$300 ticket fee will be assessed by the Bursar. Course fees are nonrefundable. TWR eves (& W afternoons) must be free for show-going.

The course introduces students to the great variety of theatrical activity going on in the City, in order to recognize the vast number of theoretical issues and practical questions it raises, and to develop serious intellectual and critical vocabulary for responding to it. We attend performances twice a week, having prepared by reading the play or related theoretical material. We follow each show with an in-depth class discussion of the major issues raised by the performance. **(Theatre Studies B)**

H28.0732 THEATRICAL GENRES: THEATRE AND ITS MAKING OF THE OTHER  **4.0**
74858 May 15 – June 23: TR, 3:00-6:00 pm Dongshin Chang

This course will examine a selection of Western theatrical works, including seminal classics, popular entertainments and modern intercultural experiments, to inquire into the nature and mechanism of theatre in its demarcating and representing of the Other. Often times on the stage foreigners or foreign lands are depicted with certain tropes that mark their differences as mysterious, sumptuous, inferior, dangerous or ludicrous. The inquiry of this class treats the making of the Other as an inherent part of theatre and explores the origins, rationales, approaches, purposes and developments of the making. Furthermore, the inquiry examines the ongoing process of building, crossing over and merging of boundaries between us and the Other and the impact of the process on the larger social and cultural contexts and on the perceptions and understandings of us and the Other. Issues concerning gender, race, culture and politics within and beyond the theatre context will be raised and discussed. Theatrical works to be studied will include Aeschylus's *The Persians*, Euripides's *Medea*, Shakespeare's *Othello*, John Dryden's *The Indian Queen*, Voltaire's *The Chinese Orphan*, Henry Byron's *Aladdin*, *The Wonderful Scamp*, Gilbert and Sullivan's *The Mikado*, and Peter Brook's *The Mahabharata*. **(Theatre Studies C)**

Electives

H28.0148 PRIVATE VOICE LESSONS **2.0**
73892 / 001 May 15 - June 23: One hour per week, arranged individually. Staff
73893 / 002 June 26 - August 4: One hour per week, arranged individually. Staff
Please see *SPECIAL SUMMER PROCEDURES* below.

These weekly individual voice lessons are designed to strengthen the actor/singer's vocal instrument. Each session provides the student a technical base to build the voice and protect it against misuse. The approach to technique is classical, which may be applied to musical theatre repertoire as well as opera and art songs.

How to Register for Private Voice Lessons:

1. Register on TorchTone or Albert.
2. After registering, please contact Randy Thompson in the Drama department by e-mail (randy.thompson@nyu.edu) to schedule your weekly lesson. Please include your schedule availability and contact information. Confirmations will be sent starting May 1.

H28.0170 AUDITION TECHNIQUE IN PRACTICE **2.0**
73894 May 15 - June 23: TW, 6:30 pm - 8:30 pm Arnold Mungoli

Audition Technique in Practice offers students the opportunity to sharpen their approach to the business of acting through repeated audition projects. At the start, this course covers a brief introduction to the business of acting (i.e., talent agents, casting agents, headshots, resumes, trade magazines, and unions). Students then practice a variety of audition styles: monologues and scenes for the stage; prepared and cold readings for film and television; and commercial copy. The film, television and commercial auditions are presented on camera. The course offers opportunities for students to present auditions to industry professionals. These industry professionals review the student work and offer critical analysis. These meetings are a vital introduction to the network of casting directors who are active in theatre and film industries today. The ultimate goal is for the students to present themselves professionally and realistically using clear techniques to meet the demands of any audition situation.