



Tisch Drama Summer 2007

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.

*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 3/23/07
Check with Drama for updates

Professional Training

SUMMER 2007 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 # 70072

Tuesday, May 29th- Thursday, August 2nd (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 # 70073

Tuesday, May 29th- Friday, July 6th 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 # 70074

Monday, July 9th- Thursday August 9th 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 # 70075

Monday July 9th- Thursday August 9th 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 # 70077

May 14 - June 22: 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 will receive training in Vocal Production.

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

CALL # 70078

June 25- August 3: 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 # 70079

July 8-28. 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, Advanced Vocal Techniques, and Advanced Movement for the Actor.

H28.0220-001 CAP 21: SUMMER MUSICAL THEATRE 8.0 points

CALL # 70081

June 25 to August 3: MTWRF, 10:00-6:00. *Classes held at 18 W. 18th St. (between 5th & 6th Ave.).*

LIMIT: 23 students

No audition required. However, placement auditions will be held on the first day (June 25th) to determine Dance and Music Theory levels and to create Acting/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 # 70086

May 14 - August 3: 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.

The Lee Strasberg Theatre & Film Institute offers students a 12-week introductory course to Strasberg's Method, an acting technique in which personal experiences are used to create truth in imaginary circumstances. Students are required to take two four-hour Method Acting classes with two different teachers in order to gain varying perspectives on their work. The first half of each Acting class is devoted to a sequence of sensory exercises; the second half of class consists of scene and monologue work, during which time students apply what they have learned in their exercises to the roles on which they are working. Improvisation is used to help create the habit of living through real experience. This approach gives the acting student a conscious craft, while helping to prevent the inconsistencies that can plague the untrained actor.

In addition to the two four-hour acting classes, students choose eight hours of electives, which include Acting for Film and TV, Audition, Musical Theatre, Singing, Speech, Dialects, Vocal Production, Speaking Voice for the Actor, Movement, Tai Chi, Physical Technique, Basic Dance, Jazz, Tap, Ballet, Salsa, Stage Combat, Script Analysis, Shakespeare at the Globe, Theatre History and others. Studio classes encompass the full range of today's acting medium, including on-camera work in a state-of-the-art digital film studio, and electives are consistently updated, as well as added, in order to stay cutting edge and relevant in the evolving professional landscape of theatrical arts.

Once registered, please call The Lee Strasberg Theatre & Film Institute (212.533.5500) to arrange your individual schedule of classes. Visit www.newyork-strasberg.com for additional information.

H28.0421- STONESTREET FILM AND TELEVISION ACTING WORKSHOP I POINTS

8.0

Call # 70089 – Section **001** May 14 – June 22: MW 12noon-9pm; T RF 10:00-6:00 (full day – 6 weeks)

or Call # 70090 – Section **002** June 25 – August 3: MW 12noon-9pm; T RF 10:00-6:00 (full day – 6 weeks)

*Orientation is at 10:00 AM on the first Monday of each summer session

Two evening sessions (Monday & Wednesday) per week comprising the Agent Showcase Class.

Classes held at 48 W. 21st St. 8th floor, between 5th & 6th Avenues. (212) 229-0020. stonestreetnet@aol.com

The Stonestreet 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 and television acting are covered: film (dramatic and comedic), dramatic series, sit-coms, soap operas, commercials, as well as vocal and physical work as it applies to film acting. Our Intensive Film & Television Audition Technique Class prepares students for the twice-per-week Showcase Class where students have an opportunity to perform and receive feedback from professional agents and casting directors. Students train in the environment of Stonestreet's 6,000 square-foot film and television studio which includes full production and post-production facilities (including nonlinear editing systems). During the course of the six weeks, students learn to 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 website at www.stonestreetstudios.com includes a full description of our curriculum, course descriptions, faculty bios, updates on working alumni, schedules and a downloadable PDF brochure. Stonestreet student work culminates in production experience allowing students to apply what they are learning and make the leap to professional and performance level work, connecting with both the magical (and sometimes technical) world of filmmaking, the camera and the audience. Stonestreet's Showcase Class fine tunes student's audition work and gives students an opportunity to make valuable connections in the entertainment and arts industry while receiving feedback that actors do not normally have access to in the professional world. Stonestreet's film projects, scenes, commercials and pilots are showcased and can be viewed at www.stonestreet.tv. Students are encouraged to take the Stonestreet Film & Television Acting Workshop II (second semester) either in the second summer session, fall, spring or subsequent summer to experience all aspects of film production and star in original film shorts and features that are specially selected and written for them by the Tisch Goldberg Department of Dramatic Writing Program while doing advanced audition, showcase and some voice-over work.

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

8.0

Call # 70091

June 25 – August 3 Monday-Friday times TBA (approx. 40hrs/week total)

Prerequisite: Stonestreet Film & Television Acting Workshop I.

Two evening sessions per week comprising the Showcase Class.

Classes at 48 W. 21st St., 8th Floor, between 5th & 6th Avenues. (212) 229-0020. stonestreetnet@aol.com

A continuation of the Stonestreet Film & Television Acting Workshop I, expanding on techniques learned and including independent study. This course includes advanced audition, advanced showcase, voice-over classes and participation in the Stonestreet-NYU Goldberg Department of Dramatic Writing Film Festival where students play leading roles in, develop and participate in an in-depth filmmaking experience. Students have access to the film work they produce in the Workshop both for the purposes of an actor's reel as well as others to view their work on the internet at www.stonestreet.tv. Films in the Stonestreet-Goldberg Film Festival are also submitted to other film festivals which give students a venue to further showcase their work and network with the independent film community. Students must contact Stonestreet when registering for this Advanced Workshop 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. 1 credit = 3 hours per week over 12 weeks. 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. Note: 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 Scott Loane (scott.loane@nyu.edu) regarding degree accountability.

Fundamentals of Acting

H28.0850	FUNDAMENTALS OF ACTING I	4.0
70113 / 001	May 14-June 22: TWR, 10:00-12:00	Fritz Ertl
70114 / 002	May 14-June 22: TWR, 1:00-3:00	Fritz Ertl
70115 / 003	June 25-August 3: TWR, 10:00-12:00	Cecilia Rubino

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
70116	June 25-August 3: TWR, 1:00-3:00	Lee Gundersheimer

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
70099 May 14-June 22: MTW, 12:00 - 2:00 pm. Staff

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
70100 May 14 – June 22: MTW, 2:00 pm - 4:00 pm Steve Nelson

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

70101 / 001 May 14 – June 22: TWR, 10:00 am – 12:00 pm Cornelia Cody
70102 / 002 June 25 -- August 3: 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
70103 May 14 – June 22, MW, 2:00 – 5:00 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

70104 / 001 May 14 - June 22: TWR, 4:00 pm – 6:00 pm Chris Mills
70105 / 002 June 25 – August 3: TWR, 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)**

H28.0663 **PERFORMANCE ART PRACTICUM: EXPERIMENTS IN AUTOBIOGRAPHY** **4.0**
71298 May 14 – June 22: M, 1:00 – 3:00 pm; T, 12:30 – 4:30 pm Laura Levine

If you've always wanted to write about your own life, but shied away from it, this is your opportunity. "I think it is all a matter of love," the writer Nabokov said, "the more you love a memory, the stronger and stranger it is." In this course we will go about the practice of "remembering" in writing until memories become strong enough and strange enough to become performances. We will approach this practice in a variety of ways: through the imitation of works by other writers, writers as various as Peter Handke and Maxine Hong Kingston, through the construction of first-person monologues based on reading poems and (and when possible seeing) solo performances, through improvisation exercises (both physical and verbal) and through individualized assignments growing out of each writer's own stories. This course springs from the conviction that it is both important and possible to construct a performance out of one's own life if we are committed to writing deeply enough and in enough detail. Its central article of faith is that quantity leads to quality. The course will have two functions: the production of a long autobiography and the transformation of excerpts from this autobiography into a performance piece. We will have a performance day at the end of the course. This is a writing-intensive class. The primary responsibilities for each student will be the production of a long autobiography, the willingness to read sections from it in early draft form in class, and the flexibility to experiment with different methods written and physical, to turn an autobiography into a performance piece. **(Theatre Studies B)**

The course *Studies in Shakespeare*, by any variation on the title, may only be taken one time for Theatre Studies credit. It is not repeatable.

H28.0700 **STUDIES IN SHAKESPEARE** **4.0**
70107 / 001 May 14 – June 22: MW, 10:00 am – 1:00 pm Laura Levine

Although attempts will be made to locate Shakespeare within a few of his various "contexts," and to look at Shakespeare on film, the primary focus of this course will be an extremely close reading of five or six plays -- on developing, through many detailed writing exercises, the ability to recognize interpretive choices within the text and articulate strategies for working on them. This is a writing intensive course. Probable topics will include attitudes toward "cultural others," anxieties about gender, problems of knowledge, ambivalence about war and use of sources. **(Theatre Studies C)**

H28.0700 **STUDIES IN SHAKESPEARE: SHAKESPEARE ON FILM** **4.0**
70108 / 002 June 25 - August 3: MWR, 4:00 pm - 6:00 pm; screenings T 4:00-6:00 John Osburn

The study of Shakespeare on film offers an opportunity for observing actual historical artifacts (the films) in relation to the texts on which they were based (the plays). By engaging directly with performed versions of the scripts, it is possible to more fully consider how changing social, cultural, political and technological mores affect the performance and interpretation of seemingly fixed texts that are often the object of deep cultural reverence and a purist devotion to the "original." By looking at a field that involves filmmakers from the silent era to the present and as culturally diverse as Laurence Olivier and Akira Kurosawa, one confronts both the interpretive fluidity of the scripts themselves and the contingency of one's own tastes and values as they relate to styles of acting, textual fidelity, and technological polish. That a quintessentially theatrical body of work has resulted in a rich and varied body of work in a different medium opens up the vital topic of dramatic adaptation to a critical reconsideration of just what it means to realize a 'version' of a Shakespearean play. **(Theatre Studies C)**

H28.0705 **MODERN DRAMA: EUROPEAN ORIGINS** **4.0**
70109 June 25 – August 3: TR, 6:15 pm – 9:15 pm Joe E. Jeffreys

Formerly course # H28.0601, aka *Modern Drama: Realism and Naturalism*. This course is not repeatable for credit.

An introduction and exploration of major European playwrights and theatre history from the Industrial Revolution through World War II. Works by dramatists including Sardou, Dumas, Zola, Strindberg, Ibsen, Chekhov, Wilde, and Shaw are considered along with movements from romanticism, realism, and naturalism to symbolism. The birth of the director is explored as well as the impact of new technologies on stagecraft. The class features a large multimedia base of illustrative materials. Go to www.nyu.edu/classes/jeffreys/moderneurodrama to learn more about the class. **(Theatre Studies C)**

Electives

H28.0148 PRIVATE VOICE LESSONS

2.0

70069 / 001 May 14 - June 22: One hour per week, arranged individually.

Staff

70070 / 002 June 25 - August 3: 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

70071 May 14 - June 22: 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.

3 WEEK INTENSIVES

The following courses count for elective credit

H28.0141 STAGE COMBAT: THE BASICS 2.0
71150 June 4 - 22: MWF, 10:00 am - 12:30 pm David Brimmer
An introduction to stage combat, students learn the underlying principles of the art form, basic vocabulary (punches, slaps, kicks, etc., including falls and rolls), as well as specific sessions on gun safety, blood tricks, and acting the fight.

H28.0140 FIGHT SCENE STUDY CLASS 2.0
71149 June 4 - 22: MWF, 1:30 pm - 4:00 pm David Brimmer
This class focuses on the practical application of stage combat; students work on specific fight scenes and the unique problems presented by the playwright. Students are encouraged to bring in their ideas for choreography, and then are shown how to adapt these ideas into practical application. The class culminates with a presentation and critique of the chosen scenes.

NEW YORK THEATRE IMMERSION

H28.0107 INTRODUCTION TO NEW YORK THEATRE 2.0
71146 June 4 - 22: TR, 6:00 pm - 9:30 pm Staff
A \$150 ticket fee will be assessed by the Bursar. Course fees are nonrefundable.
Participants in this course see six productions, including Broadway, off-Broadway, and off-off-Broadway shows. Discussions of the material and productions are held prior to seeing the show, and talk-backs are held after seeing the performance.

H28.0171 THE BUSINESS OF THE BUSINESS 2.0
71155 June 4 - 22: TR, 1:00 pm - 4:30 pm Richie Jackson
This three-week course prepares actors with the tools to build and sustain a professional acting career. Seminars in résumé and headshot preparation, monologue selection, and audition techniques for stage, film, and television are presented. Actors are prepared to meet and understand the world of casting directors and agents, and they also present mock auditions for agents.

H28.0139 ARTISTIC DEVELOPMENT 2.0
71147 June 4 - 22: MWF, 1:30 pm – 4:00 pm Staff
This acting course focuses on voice and movement as well as basic script analysis, including given circumstance, action, point of view, and preparation. Actors develop and polish at least two contrasting monologues and strengthen skill areas in need of development.

MASTERING COMPUTER DESIGN

H28.0183 VECTORWORKS 2.0
71278 May 14 - June 1: MTWR, 10:00 am – 12:00 pm David Martin
This course introduces the exciting hybrid 2D drafting/3D rendering program VectorWorks to students. A draft of a simple ground plan of an existing theatrical set and/or film location is completed, allowing students to learn to think of drawings in a 3D space. The course culminates with presentation-quality renderings and a shop-ready ground plan.

H28.0184 AUTOCAD SUMMER INTENSIVE 2.0
71280 June 4 - 22: MTWR, 10:00 am – 12:00 pm Chris Jaehnig or Leighton Mitchell
This course introduces Autodesk's powerful computer aided drafting program as a tool for theater designers. Students draft, in 2D, a typical proscenium theater in plan and section and then create a simple setting. The 2D drawing is translated into quick 3D, white model. Students work in both model and paper space to create working or construction drawings. Other topics include creating symbol libraries, intelligent blocks, plotting and importing/using raster images.

H28.0188 SKETCHUP 2.0
71282 May 21 - June 8: MTWR, 6:00 pm - 8:00 pm Ann Cudworth
Students develop rendering and visualization skills using Sketch Up and Adobe PhotoShop. This intensive class builds on design presentation skills utilizing the 3D capacity of Sketch Up, and the graphic drama of PhotoShop.