

# The Juilliard School • DRAMA • Audition Requirements

## AUDITION DATES

**Acting:** **New York:** Jan. 22, 23, 28, 29, 30, 2010  
**Chicago:** Feb. 1, 2, 3 and 4 (morning only), 2010  
**San Francisco:** Feb. 6, 7, 8 and 9 (morning only), 2010

**Playwriting:** Application only

*The application fee is non-refundable. Make check payable to The Juilliard School. All checks must be drawn on a U.S. bank.*

## POSTMARK DEADLINE

**December 1, 2009**

**January 15, 2010**

## APPLICATION FEE

**\$100**

**\$50**

## PROGRAMS

1. **Acting** applicants should refer to the Program Information and Application Requirements in the Application for Admission.
2. **Playwriting** applicants should see Artist Diploma guidelines in the Application for Admission.
3. **Acting** applicants are eligible for either the Bachelor of Fine Arts degree or the Diploma. Juilliard does not offer a M.F.A. degree. Transfer applicants who enroll in the Drama Division should be aware that the actor training is a mandatory four-year program.
4. **International Students:** Please refer to International Applicants instructions in the Application for Admission.
5. **TOEFL** and essay rating will be required for students for whom English is not the native language.

## ACTING AUDITION REQUIREMENTS

### ***There is no pre-screening process for Acting applicants.***

Applicants are required to appear for a live audition in one of our three audition cities. ***We do not accept videotaped audition submissions.***

Once a complete application has been received, applicants are scheduled for an audition on a first-come-first-served basis. Please note that audition slots are limited.

Acting applicants must prepare the following:

1. Four memorized monologues (two classical and two contemporary), each approximately two minutes in length. One of the classical selections must be from a play by Shakespeare. In the initial audition, we will ask each auditioner to present two monologues – one classical and one contemporary – of contrasting natures. The remaining two monologues are in reserve, in the event we need to see additional material. ***Please note:*** Do not select monologues from monologue books and please be prepared to answer questions about the entire play from which your selection is chosen.
  - A. Classical material must be in verse or blank verse — NOT PROSE. Possible classical selections include: Greek plays in verse translation, Lope de Vega, William Shakespeare, Christopher Marlowe, John Webster, John Ford, Racine in verse translation, William Congreve, and Richard Brinsley Sheridan.
  - B. Contemporary selections may be from Anton Chekhov to present day.
2. Applicants should prepare 16 bars of any song (to be sung a cappella). If an applicant is asked to sing, it is an opportunity for our faculty to find out information about an applicant's vocal range and instrument.

***Please note:*** Not all applicants will be asked to sing during the audition process and a trained singing voice is not required for admission.

## THE AUDITION PROCESS

1. Applicants are scheduled to participate in an audition session that includes an orientation and group warm-up prior to their audition. The orientation and warm-up session provides the applicants an opportunity to ask questions about the curriculum and audition process as well as prepare themselves vocally, physically, and mentally for their audition. There is also limited warm-up space available in New York (only) for the applicants during the audition day.
2. After the orientation and warm-up session, applicants are assigned a specific audition time. Applicants will audition alone before a faculty panel comprised of instructors from the acting, voice/speech, and movement disciplines.
3. Applicants are asked to wear comfortable clothing that permits freedom of movement.

## CALLBACKS

### **First-round Callbacks:**

All first-round callbacks take place on the same day as the scheduled audition. Those individuals selected to participate in this initial callback process should plan on being available for the remainder of the day and evening.

***Please note: If an applicant does not receive a first-round callback, he/she is not being considered for admission.***

Applicants selected for first-round callbacks may be asked to do any or all of the following: participate in group exercises, repeat their audition monologues, present additional monologues, do improvisations and cold readings, and sing a cappella. Some individuals will be asked to stay after the callbacks for an interview with faculty.

**New York:** A callback list is posted at the conclusion of the audition session.

**Chicago and San Francisco:** Callback lists are posted at the conclusion of each audition hour both in the morning and afternoon sessions.

### **Final Callbacks:**

Approximately 40 individuals will be selected from the first-round callbacks to come to New York for two days the weekend of March 13 and 14, 2010 for a final callback round. During this process, candidates for admission will work intensively with faculty, and have the opportunity to speak to current students and discover more about The Juilliard School. The incoming class of approximately 18 students will be selected from this final callback session. Limited travel stipends for the *final callbacks only* will be available to applicants who demonstrate a high level of financial need.

## CRITERIA FOR ACCEPTANCE

In auditioning and interviewing potential students, the Drama faculty looks especially for the following qualities:

- A serious commitment to an acting career in the professional theater
- A potential for meeting the technical standards of Juilliard's professional training program
- A potential for vital, individualistic, trainable growth—regarded as more important than the applicant's present state of technical accomplishment
- Energy, openness of mind, enthusiasm, and a readiness to take risks
- A body, voice, and imaginative/emotional powers promising significant dramatic development
- A potential for identification with the thought process of a text
- A generosity of spirit essential to ensemble playing
- A sense of humor, a sense of language, a sense of rhythm, and a capacity for sustained concentration
- A readiness for hard, rigorous work
- All applicants must be completely fluent in written and spoken English.

*(Continued on next page.)*

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## ACTING APPLICATION CHECKLIST

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**Please note:** Students who plan to apply for more than one department must submit a separate application and application fee for each department.

**MUST BE POSTMARKED (OR SUBMITTED ONLINE) BY  
DECEMBER 1:**

- Completed and signed application
- Appropriate application fee.

**ALL SUPPLEMENTAL MATERIALS MUST BE SUBMITTED PRIOR  
TO YOUR AUDITION:**

- Resume
- Undergraduates only: Letter of Recommendation from a Language Arts teacher
- Transfer and college graduate applicants only: Letter of Recommendation from a major teacher who can discuss your work as an actor
- All applicants for whom English is not a native language: Official TOEFL score
- Optional photograph
- Transcript: If you are called back at the auditions, you will receive a request for a transcript at that time; otherwise it is not required.

## MAILING INSTRUCTIONS

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Please be sure to indicate the appropriate program on this and all subsequent mail: **“Acting”** or **“Playwriting”** (see Mailing Instructions). Also, be sure to make a copy of your completed application, check, and mail receipt for your records. Application materials that arrive separately may delay the processing of your application.