Initial Auditions for The New School for Drama require a *contemporary scene and a classical monologue.* Applicants are invited to audition based on application submissions; not all applicants will receive an invitation.

For your scene:
- The 2-person scene should be no longer than three to four minutes.
- Look at plays from the ’80s, ’90s, and ’00s.
- You may also consider plays by great American writers such as Hellman, Miller, and Williams for your scene, but we suggest more recent work.
- Your partner need not be an applicant to the program, but should be someone to whom you feel connected and responsive onstage.
- In very rare circumstances (if an emergency prohibits a scene partner from attending, for example), the Admissions Office will allow the substitution of a contemporary monologue for a contemporary scene. If permitted, the contemporary monologue should be no longer than two to three minutes.

For your monologue:
- The classical monologue should be no longer than one minute.
- These monologues are traditionally drawn from Greek Drama or Shakespeare.
- You may also consider Roman Drama; Elizabethan playwrights other than Shakespeare; Restoration plays; plays from the Renaissance or The Golden Age of Spain; and more “contemporary classics” from Chekhov, Ibsen, Wilde, Shaw, etc.

A few more notes on the audition itself:
- We will provide a table and two chairs for your use.
- We suggest minimal use of props, as you will be responsible for providing any that the scene requires.
- You may wear clothes that suggest what is appropriate for your character(s), but keep in mind that costumes are strongly discouraged.
- Dialects are strongly discouraged.
- You will not need to introduce yourself or the pieces you will perform before you begin; the Director of Admissions will introduce you to the panel before you enter the space. Simply walk to the performance area, take a moment for yourself, and begin.
- It will not be possible to arrange to see the space before your appointment.

These auditions sometimes turn into “working sessions” with members of the drama school’s faculty or staff. Any of the following things might happen:
- You might complete your scene, or you might get stopped at some point.
- A member of the panel might work with you on your scene, or ask you to do something again with an adjustment.
- We might ask to speak to you after the audition, or we might simply thank you and let you know you’re all done.

None of these things should be taken as either a good or a bad sign; they’re simply indicative of The New School for Drama’s process-oriented approach to auditions.