THE SRU BFA ACTING ADMISSION PROCESS

To enroll in the BFA Acting program (Acting Concentration), students must:

- be admitted to Slippery Rock University – that process can be completed at: https://admission.sru.edu/apply/. Students are not required to be accepted before auditioning but are highly encouraged to have applied so we can assist in the admissions process. There is no deadline to apply but students who want to be considered for all SRU scholarships, must apply by December 1 and should audition as early as possible.
- successfully pass both phases (prescreens and callbacks) of the audition process.

PHASE 1 - The Audition Prescreen Process – ACCEPTD and Unified Auditions

Students must successfully pass the Phase 1 Prescreen process to receive an invitation to our callback auditions. Invitations to Phase 2 Callbacks will be sent directly to students via email following the assessment of their prescreen materials. Students can submit their prescreen audition videos through the ACCEPTD website or participate via one of the unified audition processes we will attend this year. Please reach out to BFATheatre@sru.edu for a current list of the unified events we are attending.

ACCEPTD Prescreen submissions are reviewed on a rolling basis as they are received. Students are encouraged to apply early for full consideration of all callback dates and scholarships. The final deadline to submit via ACCEPTD is February 21, 2024. If you are interested in being considered after this date, you must email BFATheatre@sru.edu to check if there are still slots available.

PHASE 2 - The Callback Process

Applicants who successfully pass the Phase 1 prescreen audition will be invited to complete Phase 2 at either an in-person, on-campus callback audition OR a virtual Zoom callback OR at one of the unified events we will be attending. You will be given the opportunity to choose the callback option but you are encouraged to complete Phase 1 early as some options will fill up.

The audition will allow the applicant to explore their prescreen audition materials incorporating feedback from faculty members. **Callback auditions are by invitation only.**

1. On-Campus Callback Auditions will consist of a callback audition, personal interview, tour of the facilities, discussion with current students, and the ability to observe classes taught by faculty members. On-campus callbacks will be scheduled directly with prospective students on a case-by-case basis.
2. Virtual Zoom Auditions consist of a callback audition, personal interview, and overview of the program by faculty members. Virtual callbacks will be scheduled directly with prospective students on a case-by-case basis.
3. Unified Callbacks will consist of a callback audition and a personal interview. Some events will also include an overview of the program. Please reach out to BFATheatre@sru.edu for a current list of the unified events at which we will be holding callbacks.

Students who successfully complete Phase 2 callbacks are accepted into the BFA program.

Additional Information:

We encourage students to learn more about us at:

- Slippery Rock University: www.sru.edu
- SRU Theatre Department: www.sru.edu/theatre
- SRU Theatre Instagram: @SRUTheatre
- SRU Theatre Tiktok: @SRUTheatre
- SRU Dance Department: www.sru.edu/dance
- SRU Admissions Information: www.sru.edu/admissions

Questions can be directed to BFATheatre@sru.edu

BFA ACTING (ACTING CONCENTRATION) AUDITION GUIDELINES

Students may choose to audition for our BFA Acting Concentration, our BFA Musical Theatre Concentration, or both. If choosing both programs, be sure to submit the audition material required for both and indicate your interest in being considered for both on your ACCEPTD application. Information regarding the BFA Musical Theatre Concentration can be found in the Musical Theatre Audition Schedule and Guidelines document. Spaces in both programs are competitive so we recommend that students audition early.

All materials will be collected via the ACCEPTD platform or received in-person at unified events.
Do not email audition materials.

OVERALL	All applicants are required to upload a headshot and resume.
	Each piece should be filmed/uploaded as a separate piece of media. No continuous videos. Students are encouraged to use standard technology/recording devices that are available to them (i.e. smartphones, tablets, etc).
INTRODUCTION ("SLATE")	There should not be a separate introduction or "slate" video. Instead, "slates" are to appear at the beginning of each piece and included as part of the time allotment. *(Read through the resources section below for examples of different types of slates).* • The proper slate for a monologue is to share **your name**, the **title of the play,** and the **playwright**.
MONOLOGUES **(Required of all applicants)**	Students must prepare two monologues. • Monologues must be from a published play. • Monologues cannot be from musicals. • Each monologue file should be 60-90 seconds *(this time limit includes the slate at the beginning of the piece and is strictly adhered to; please do not upload media files longer than 90 seconds)*
	Students should prepare **TWO** monologues: **Monologue 1** • 1 contemporary monologue *(written after 1950)*, 60-90 seconds in length. ○ The contemporary monologue should be filmed in a "close-up" shot which means the top of the head to the chest should be visible in the frame.

	<u>AND</u> **Monologue 2**
	Can be either:
	• 1 Classical (typically written before 1950)
	   ○ Classical monologues should be filmed in a "full frame" shot which means the top of the head to the floor should be visible in the frame.
	   ○ Classical monologues must have heightened language
	   ○ Playwrights may include Shakespeare, Moliere, Christopher Marlowe, Thomas Middleton, Thomas Kidd, Aristophanes, or contemporary adaptations of classical plays that still employ heightened language
	<u>OR</u>
	   ○ 1 contrasting contemporary (*typically written after 1950*)
	      ▪ Contemporary monologues should be filmed in a "close-up" shot which means the top of the head to the chest should be visible in the frame.

WILD CARD VIDEO **(Required of all applicants)**	Students must prepare a "Wild Card" submission. • Submissions should be no more than 60 seconds. • Applicants *do not* need to slate in any wild card media. • This media can be **ANYTHING** you want - a special skill, an interesting story about yourself, a passion speech, an instrument you play, etc. *"What do you want us to know about you?"* and *"What makes you unique?"* (*See the information below for ideas on Wild Card submissions.*

TIPS & RESOURCES

OVERALL TIPS: SET UP YOUR RECORDING SPACE

- Find a space where you can move around freely taking care to move items that might impede your creative exploration. This is especially important for dance and movement.
- Ensure the camera portion of your device is at **eye level**. This way the camera can record you the way others see you. You can use a tripod (at least 60 inches tall) built for a smart phone or tablet. If you do not have a tripod, consider using a stack of books on a desk or box. Filming in "landscape" (horizontally) is always preferable, but not required.
- Do your best to find a space that is free of visual distractions. Solid colored walls are ideal, but any background that does not steal the focus from your performance is desired.
- Take care that your space allows for adequate lighting. Do not have a lamp or window directly behind you as it will cast a shadow over your face. Keep the lighting source behind your recording device or to the side of you so that your face is lit.

SLATING TIPS

- An example of a slate for a **SONG** might be, "*My name is Audra McDonald and this is 'Daddy's Son' from* Ragtime."
- An example of a slate for a **MONOLOGUE** might be, "*My name is Lin-Manuel Miranda and this is* Choir Boy *by Tarell Alvin McCraney.*"
- An example of a slate for a piece of **DANCE** might be, "*My name is L. Morgan Lee, I am dancing to 'Bad Romance' by Lady Gaga, choreographed by Camille A. Brown.*"
- An example of a slate for a piece of **DANCE** that is "self-choreographed" might be, "*My name is Eva Noblezada, I am dancing to 'Burn' from Hamilton, choreographed by me.*"

MONOLOGUE TIPS

- Only perform Shakespeare if you feel comfortable. Because classical monologues are public domain, you can search for these on the internet and find many alternatives to Shakespeare that were written before 1950.
- It is always best to choose a monologue that is age-appropriate (generally within 5-10 years of your actual age) and that feels authentic to your culture, background, and experience. The piece should feel like it could be an extension of who you actually are. Active monologues are best for auditions; an active monologue takes place in *real time right now* and focuses on what you *want* - this should put you in a moment of direct communication with an imaginary scene partner. The monologue should deal with the present situation between you and this person and should not be a story or remembrance. Instead, it should be about what is happening at this moment. It is usually helpful to avoid monologues that rely on extreme emotions as it is hard to believably justify these responses in a short piece.

WILD CARD TIPS

Think about the wild card section as an opportunity to show your personality. Don't limit yourself, but make sure you teach the adjudicators something about you. Below is a list of ideas that have been successful in the past:

- Singing a pop song
- Performing your own SNL-styled skit where you create a comedic character
- Sharing a hobby or activity that means something to you
- Performing in a language other than English in which you are fluent
- Playing an instrument
- Making a "how-to" video on something you are an expert at
- Performing a poem, song, or dance you created yourself