

BECOMING A THEATRE MAJOR AT KEAN UNIVERSITY

An audition or portfolio presentation is required of **all** students interested in being part of either the BA or BFA degrees in the Theatre Conservatory.

AUDITION/INTERVIEW/PORTFOLIO REVIEW DATES/TIMES 2018-2019

Saturday, September 29
Sunday, November 4
Saturday, January 26
Saturday, March 23
Sunday, May 5
Monday, June 17

(NOTE: out of state applicants submit audition-portfolio materials through SLIDE ROOM)

- A. Complete the Kean University Application
- B. When we are notified of the receipt of your application you will be contacted to schedule your Audition or Portfolio Presentation
- C. Once your audition is scheduled you will be sent an email with forms to fill out. You will also be asked to confirm your audition or portfolio appointment.
- D. Your admission review for theatre will include the audition (with a scheduled warm-up) or portfolio review, an interview, a writing assignment, and, for the design and tech applicants, a drawing sample

Note. If you are a singer, when you schedule the audition, please let us know if you will be bringing your own accompanist or if you will instead be bringing a recorded accompaniment for your musical selection.

An accompanist will not be provided.

AUDITION/PORTFOLIO PREPARATION INFORMATION

ACTORS' AUDITION

What to Prepare:

Two contrasting monologues of no more than 2 minutes each. Consider a comedy and a drama; or a classical (not necessarily Shakespeare unless you fully understand the selection and

respond to it in a meaningful way) and a contemporary. Choose material that is age appropriate, appropriate to your experience and your type, which shows your strengths as an actor, and introduces us to your range and abilities. Be realistic. Choose characters you might actually play. Be sure your material is well rehearsed. Monologues are best if they are taken from published plays. Original material does not demonstrate your ability to take another person's words and make them your own.

Consider whether or not you have chosen material that reflects good taste. Attempting to shock the auditors with profanity, vulgarity, or tastelessness is probably not the best way to go. A strong monologue should present a journey for the character. There should be an arc; a peak; a resolution...something about the character is different at the end than at the beginning. You may also wish to google the list of currently "over-done" monologues and avoid them.

What to Wear:

Remember, the audition is like a job interview, so dress appropriately. A costume for the character(s) you are playing is not necessary. Instead choose clothing that is flattering and neutral enough to serve both characters.

What to Say:

When you enter the room, remember that your appearance, your personality and your attitude will be the first impressions you establish. Say hello, find a spot in the center of the room or stage, a position where you are fairly certain you are in good light, and introduce the two pieces you will be presenting. Be sure you are not too close to the table where those auditioning you are sitting. Then, when you are ready, begin. After the first piece, take a brief moment to transition to your second piece. If you are singing, be sure to have your accompaniment tape (or your music if there is an accompanist provided) ready. Give yourself a moment to chat with the accompanist about anything s/he needs to know about where you are starting the song, ending it, your preferred tempo, and any particulars that will help him/her accompany you.

Where to Look:

Do not look directly into the eyes of those auditioning you. They need to be objective, and will likely be looking down from time to time, taking notes. Your focus should be directed to the other character(s) in the scene. To whom are you speaking? Place them (imaginary as they may be) in the room with you. Be sure the evaluators can see you well, so placing your "others in a position that causes you to turn away or profile may not be a good choice. The evaluators need to see what you are doing, but not be "part of your scene."

At the End:

When you have completed your work, make eye contact with those auditioning you and say a polite thank you. You are finished! There will be no feedback provided at the audition (unlike American Idol!) so do not expect any.

DESIGNERS/TECHNICIANS PORTFOLIO PRESENTATION

What to Prepare:

Collect samples of your work as an artist, based on the area of design of technical theatre for which you are interviewing. Place the samples in a binder or portfolio

in a logical order. For a scene designer, for example, you would include sketches, renderings, models, photos. A lighting designer would include light plots, cue sheets,

photos. A costume designer would include sketches, renderings with swatches, photos of completed costumes. Scenic artists would include painting samples in assorted

styles and textures. Master carpenters would include photos and working drawings of set pieces built. Stage Managers would bring their prompt book.

What to Wear:

As with the actors, you want to present yourself in a professional manner, so dress for a job interview.

What to Say:

Bring your materials to the table, introduce yourself and your area of specialty, hold your portfolio up so that all may see its contents. Describe what you will be presenting in general terms, then highlight what is in your book with an explanation of what each segment represents "This is a photo of the spiral staircase I built for

Hello Dolly", "This is the costume I constructed for Juliet in Act IV", "I was the milliner on this production and these are several of the hats I created", "This is the model for *Of*

Mice and Men and here is a production photo." Share the information that would be most useful for those viewing your work to get to know your talents and skills. Sometimes, a story about a challenge and how you dealt with it is interesting. Be prepared for questions. Less is more. It is not necessary to describe every single page of the book,

but to find the pages that best represent you. Know the budgets you worked within. Know the titles of each show, the names of the directors and designers with whom you worked.

Be sure to include a resume. Make eye contact with those interviewing you. Establish who you are as a person. Remember that we are looking to hire or admit you-the human being

as well as you-the talent, and if you are to spend several semesters with us, we want to assess whether Kean will be a good fit for you.

At the End:

Gather your belongings, say a warm thank you and goodbye, and exit the room.