

# GUIDELINES FOR THE COLLEGE/UNIVERSITY

## AND

### TTA SCHOLARSHIP

### AUDITIONS/INTERVIEWS 2023

#### Why Should I Participate?

- TTA awards multiple scholarships to students who are planning on studying theatre at any college or university in Tennessee. You do not have to major in theatre to qualify for a scholarship. Money is awarded in both acting and non-performance. Students may audition as BOTH actors and non-performers in two separate processes (non-performers will present their work; actors will audition with monologue, or, a song AND monologue).
- Eligibility for scholarships is limited to graduating seniors only. Freshmen, Sophomores and Juniors may participate but will not be able to receive the scholarship.
- Interviews/Auditions are also attended by professors from College/University theatre programs. Some of these schools have additional scholarship money that could be granted, based on your TTA audition/interview.

#### **INTERVIEW AREAS:**

- Arts/Theatre Administration
- Directing
- Design
  - Costume
  - Digital Media
  - Lighting
  - Make-up & Wig design
  - Scenic
  - Scenic Art
  - Stage Properties
  - Sound
- Playwriting
- Production Management
- Stage Management
- Technical Direction

#### **PERFORMANCE AUDITIONS AREAS:**

- Acting only
- Acting/singing

## What are the Scholarship Adjudicators and College Professors Looking For?

### FOR NON-PERFORMANCE:

- Oral presentation should be 2 - 3 minutes.
- Creative Ability: The interviewee will show their creativity and passion for their chosen field through both an oral presentation and written documentation. The written documentation can include a portfolio (either hard copy or digital), a Stage Manager's Book, cue sheets, construction drawings, etc. The oral presentation will be a brief statement of artistic interests, philosophy, and process.
- Communication Skills: The applicant will articulate well, and make the material audible and understandable.
- Professionalism: All applicants will demonstrate a professional attitude and comporment and will be responsibly prepared.

### FOR ACTORS:

- Acting Ability: The actor will create a moment of heightened realism in which their character pursues their high-stakes goal in a manner that is focused and believable.
- Communication Skills: The actor will articulate well, make the material audible and understandable, and use healthy vocal technique.
- Movement: The actor will physicalize through the space as required by the material. Use of space should grow organically out of the actor's performance.
- Stage Presence and Professionalism: The actor will demonstrate a professional attitude and comporment and will be responsibly prepared.

### **USEFUL TIPS, NON-PERFORMANCE INTERVIEWS:**

- Rehearse your interview with teacher/trusted advisor, pre-conference. Because of the time limit, it is best to write out and rehearse your oral presentation ahead of time. Your presentation should either be memorized, or you can use index cards to help you recall important points. It should not be read word for word.

## USEFUL TIPS/PREPARATION FOR PERFORMANCE AUDITIONS

- If you are ACTING ONLY you will have 60 seconds to perform a monologue of your choice.
  - If you are ACTING AND SINGING you will have 90 seconds to perform both a monologue and a song cut.
  - TTA will no longer accept SINGING ONLY as an audition for scholarships
1. Because of the 60/90 second time limitation, chose the length of your material accordingly as your time will begin with your first word (which should be your name and number):
    - a. If you are ACTING ONLY plan on approximately 45 seconds of material (not including your name and number introduction and a “thank you” at the end). Remember time “expands” when you are performing, and you should not rush your introduction, thanks or important moments in your material.
    - b. If you are ACTING AND SINGING, plan on about 75-80 seconds of material (not including your name and # introduction and a “thank you” at the end.) It does not matter which you do first, just make sure your accompanist knows what you are planning on doing.
  2. Choose material that will flatter you. All your prepared audition material should fit neatly in the middle range (or “wheelhouse”) of your abilities. Try to portray a character written within your age and emotional range.
  3. Avoid overly climactic, overly intimate, or passive material. You do not have enough time to develop high peaks or intense intimacy, but you don’t want your piece to be static either. Actively involve yourself in overcoming obstacles to achieve your objective/need/intention.
  4. Beware of obscure pieces, especially those that have never been produced under stringent critical review. There’s a reason the material is obscure – it’s usually bad writing.
  5. Remember that sexually explicit or socially offensive material will often work against you in a general audition. This material may create a level of discomfort and embarrassment with the auditors and therefore could work against you no matter how effective you believe your audition to be.
  6. Material that demands a dialect or “typed” characterizations are strongly discouraged. The adjudicators and college representatives won’t know who YOU are if they must see past a dialect or character trait that is not organically yours.
  7. Wear clothes that are nice enough to wear to a job interview, but in which you can move about freely. Think nice slacks with a button-down shirt, or a skirt/dress that’s easy to move in. Avoid high heels, tennis shoes, flip flops, shorts, tank tops, athletic wear, ripped jeans.
  8. If you can’t sing, don’t.
  9. If you opt to sing, choose music and a character that is in your age and vocal range. **NO ONE MAY SING WITHOUT ACCOMPANIMENT AND YOU MAY NOT USE A CELL PHONE AS ACCOMPANIMENT.**

Also, run your score by an accompanist – if it is too tough to play and/or sight-read (most Sondheim, “lead sheets” or score sheets from chorus books), this could be detrimental to your audition. It is best to get a complete piano score for your song. It should also be in the correct key – accompanists should not be asked to transpose on the spot. A professional accompanist will be provided at this audition.

## **MATERIALS TO INCLUDE WITH YOUR NON-PERFORMANCE PRESENTATION**

- A current resume of theatre experience that includes:
  - Contact information
  - School information
    - As part of the application, you must list two references:
      - The first reference must be the name and email of your school guidance counselor
      - The second reference is the name and email of your theatre teacher, director, or troupe leader

## **MATERIALS TO INCLUDE WITH YOUR PERFORMANCE AUDITION:**

- A current 1-page resume of theatre experience that includes:
  - Contact information
  - School information
  - Vocal classification & pitch range notation (ex. Baritone, G2-G4) (*if applicable*)
  - Instruments played (*if applicable*)
  - Theatre experience (show title, role played, where produced)
  - A headshot or recent photograph (should be a small photo block at top right or left corner of resume)
  - List two references:
    - The first reference is required to be the name and email of your school guidance counselor.
    - The second reference is the name and email of your drama teacher, director, or troupe leader.

## **ADDITIONAL MATERIALS YOU SHOULD INCLUDE IF YOU HAVE THEM (NON-PERFORMANCE):**

- Images of your theatre work or general artwork
  - Images of production designs (scenic, lighting, costume, props, etc.)
  - Work process images
  - Images of your Painting, Drawing, Sculpture etc.
  - Designer/Technical Direction documents
    - Concept statements, production research, process images, hand rendered or CAD designs/technical drawings, etc
  - Stage Management documents (*examples*)
    - Rehearsal schedule, rehearsal reports, production reports, blocking examples, cue sheets, etc
  - Arts Administration documents
    - Marketing materials (production posters, brochures, digital marketing), budget examples, etc
  - Playwriting
    - Topic research, plays/musicals written, works in progress