Theatre Juries

Information on theatre juries.

- Purpose
- Expectations and Requirements
- Juries Resources
- Implementation - Read me

Purpose

“Juries” is our term for the process in which you regularly meet with faculty to present your work for feedback. It is intended to:

- Help you prepare for finding employment.
- Support your step-by-step growth by providing continuing feedback, suggestions for next steps, and career guidance.
- Open a dialogue with you. We would like to hear from you about how we can best support you and your evolving needs and goals.
- Provide regular opportunities for you to prepare career-supporting materials (portfolios, monologues, songs, résumés, scripts, etc.) and practice presenting yourself and your materials in a professional setting.
- Assist the faculty in assessing the overall outcomes and effectiveness of the Bachelor of Arts degree.

After each jury, students will receive both aural and written feedback on the work they present, as well as on their interview preparation and professionalism.

NAST Standards

Students admitted to Arkansas State University may declare Theatre as their intended major without a departmental audition or portfolio review. All Theatre majors are required to participate in the Department’s jury process. The first jury serves as the formal departmental evaluation of the student’s aptitude, preparation, artistic development, and progress within the Bachelor of Arts in Theatre. Successful completion of the first jury confirms the student’s degree candidacy within the Department and, when applicable, provides guidance regarding the student’s selected emphasis.

Performance students complete a performance jury evaluated by the performance faculty, and students pursuing design and technology areas complete an evaluation conducted by the design faculty. Students receive written feedback through the appropriate jury rubric and are advised regarding continued progress in the program. Transfer students are required to complete the appropriate departmental jury following entry into the Theatre program. All Theatre majors continue to participate in juries throughout their program of study as scheduled by the Department.

Arkansas State University is an accredited institution member of the National Association of Schools of Theatre (NAST). Regarding the purpose of a Bachelor of Fine Arts degree, NAST standards state:

> “Auditions and Evaluations. At some point prior to confirmation of degree candidacy, member institutions must require auditions or other evaluations consistent with the purposes of the degree, as part of the admission decision. Member institutions are urged to require such auditions and evaluations prior to matriculation." (National Association of Schools of Theatre, Handbook 2025–2026, Standards for Accreditation, VII.D.2.a.(1)–(4) and VII.D.3.a.(1)–(3).

Evidence of these characteristics and of their potential for continued development is essential for the award of the Bachelor of Arts degree. The jury process is one way in which the Department of Theatre evaluates the program’s success in developing these characteristics in each student.

Upon completion of the Arkansas State University Bachelor of Arts Theatre degree, students must:

- Demonstrate achievement of professional, entry-level competence in the area of specialization, including significant technical mastery, the capability to produce work and solve professional problems independently, and a coherent set of artistic/intellectual goals that are evident in their work.
- Demonstrate their competence by developing a body of work for evaluation in the central area of study.
- Have the ability to communicate ideas, concepts, and requirements to theatre professionals and laypersons related to the practice of the major field. Such communication may involve oral, written, visual, and musical media.
  (The above competencies reference NAST Handbook 2025-26, Standards for Accreditation, VIII.C.1-3.)

Jury Scheduling

Students will be assessed annually.

- First-year and second-year students will complete juries at the end of the spring semester.
- Third-year students and above will complete juries at the end of the fall semester.

Self-Evaluation Form

When theatre students register for a Jury, they will also complete a self-evaluation form as part of the registration process. The form uses the Start-Stop-Continue method of self-evaluation. You will be asked to consider your past work and answer the following questions:

- What do you need to start doing to improve your work and process?
- What would your work/process benefit from you not doing anymore?

- What is working well in your work and process, so you should continue to include it in the process?

Expectations and Requirements

Each emphasis has its own requirements. Find your emphasis below and then navigate to your year classification.

Acting Student Jury Requirements by Classification:

Note: Each year, the faculty will seek evidence of student growth. The expectation is that you are working consistently to improve your craft and your ability to communicate your work effectively. Therefore, by graduation Acting students should have:

- Resume
- Headshot (semi-professional)
- Cover letter
- Elevator pitch/logline
- Two self-tapes
- 8 repertoire categories (memorized and well rehearsed monologues)
  - 4 contemporary from plays written between 2000-current
  - 2 comedic
  - 2 dramatic
  - 1 from plays written between 1950-1999
  - 1 from a play written from 1850-1949
  - 1 from a Shakespearean play
  - 1 from non-Shakespearian heighten language play
- All freshman will have the same monologue requirements. Each year after, students will present two contrasting monologues selected from the remaining monologue categories listed above.
- This repertoire is cumulative. As you add two new pieces each year, you are expected to maintain pieces you've previously presented. If you choose to drop a piece you must replace it with another fulfilling the same requirement.
- Faculty will review each student's cumulative repertoire annually to ensure progress toward graduation requirements.

First-Year Acting Students

- Resumé
- Headshot
- Mock Audition
- Slate (Name, age, title of plays and playwright your monologues are from)
  - One 60-90sec Dramatic monologue (2000-present)
  - One 60-90sec Comedic monologue (2000-present)
  - Monologues could be from Acting 1 and/or what was used for season auditions.

Second-Year Acting Students:

- Resumé
- Headshot
- Cover letter
- Mock Audition: Prior requirements, plus the following:
  - Two 60–90 second monologues from remaining repertoire categories.

Third-Year Acting Students:

- Resumé
- Headshot
- Cover letter
- Self-Tape
  - One 60–90 second monologue from remaining repertoire categories.
- Mock Audition: Prior requirements, plus the following:
  - One 2–3 minute monologue from remaining repertoire categories.

Fourth-Year + Acting Students:

- Resumé
- Headshot
- Cover letter
- Elevator pitch/Actor’s Logline
- Self-Tape:
  - One 60–90 second monologue from remaining repertoire categories.
  - One 2-3 minute monologue from remaining repertoire categories.
- Mock Audition: Prior requirement, plus the following:
  - Both monologues from self tape
  - Mock interview with Performance faculty
  - Longer duration mock job/graduate school interview
  - More specific and technical questions about your coursework, process, etc.

After freshman year, during your mock audition, faculty may select monologues from a student’s cumulative repertoire, assign an on-site cold read with a reader, or distribute sides shortly before juries to assess professional-level preparation, adaptability, and readiness for the field.

Design and Technology Student Jury Requirements by Classification:

Note: Each year, the faculty will seek evidence of student growth. The expectation is that you are working consistently to improve your craft and your ability to communicate your work effectively.

First-Year Design and Technology Students:

- Resumé
- Mock interview with all theatre faculty
- Portfolio: 3-4 slide portfolio with images from shows/courses you participated in at A-State. Your portfolio might include:
  - 20th-century stage makeup application with schematic/research/etc. (and/or other appropriate applications)
  - POD drawing samples and design project excerpt
  - Stagecraft project
  - Production work (sample ASM paperwork, production photos from crew, etc.)

Second-Year Design and Technology Students:

- Resumé
- Mock interview with Design and Technology theatre faculty
- Portfolio: Prior requirement, plus the following:
  - Additional coursework - Costume construction projects, scene painting examples, etc.
  - Production work (Theatre Lab projects, production photos, sample paperwork, assistant to the designer work, etc.)

Third-Year Design and Technology Students:

- Resumé
- Cover letter
- Mock interview with Design and Technology theatre faculty
  - Longer duration mock job/graduate school interview
  - More specific and technical questions about your coursework, process, etc.
- Portfolio: Prior requirements, plus the following:
  - Professional formatting
  - Concept statement(s)
  - Additional coursework and production work
  - The portfolio may begin to take on a specific focus (e.g., lighting design, stage management).

Fourth-Year + Design and Technology Students:

- Resumé
- Cover letter
- Mock interview with Design and Technology theatre faculty
  - Longer duration mock job/graduate school interview
  - More specific and technical questions about your coursework, process, etc.
- Portfolio: Prior requirements, plus the following:
  - Additional coursework and production work

- Specificity emerges; student may have more than one portfolio or portfolio sections specific to their interest(s)

Generalist Student Jury Requirements by Classification:

Note: Each year, the faculty will seek evidence of student growth. The expectation is that you are working consistently to improve your craft and your ability to communicate your work effectively.

Students who choose to self-specialize (generalists) will have the opportunity to create a custom jury experience in collaboration with their faculty mentor. While this may combine aspects from jury requirements for Design/Technology students and Performance students, it may also include items not identified above. While the content of the jury is flexible, it must maintain the same rigor and purpose as the other emphases, and must be approved by a faculty member within the department. Examples of alternative jury styles are included below, but ultimately, should serve the student's goals.

Example 1- A student who has done a little of everything

- Fourth-Year students might have the following:
  - Resumé
  - Cover Letter
  - Headshot
  - 4 pieces from Acting requirements
  - 2 songs from MT requirements
  - Design/Technology portfolio
  - Mock audition OR mock interview

Example 2 - A student interested in being a teacher

- Fourth Year students might have the following:
  - Resumé
  - Cover Letter
  - Elevator Pitch
  - 4 pieces from Acting requirements OR Design/Technology Portfolio
  - Mock audition OR mock interview as appropriate
  - 2 Lesson plans
  - 10 minute teaching demonstration

Other components might include but are not limited to:

- Playwriting samples
- Voice-acting reels

- Choreography reels
- Dramaturg materials
- Directors concept/analysis

Musical Theatre Student Jury Requirements by Classification:

Note: Each year, the faculty will seek evidence of student growth. The expectation is that you are working consistently to improve your craft and your ability to communicate your work effectively. Therefore, by graduation Musical Theatre students should have:

- Resumé
- Headshot (semi-professional)
- Cover letter
- Elevator pitch/logline
- Two self-tapes
- Experience in a Mock Dance Call as well as preparing choreography from a video
- 4 memorized and well rehearsed monologues from the acting emphasis categories
- 8 songs, All songs should have a 16 (30sec) and 32 (60sec) bar cut of each song. (Student should think about choice of songs that are good for you, but also for an audition accompanist.)
  - 2 Golden Age (1940-1970) (one uptempo, one ballad)
  - 2 contrasting contemporary (2000-present) (one uptempo, one ballad)
  - 1 mid/late Century (1970-2000) or Disney
  - 1 Sondheim
  - 1 Great American Song Book (1920-1950)
  - 1 specialty piece showing the student’s strengths (examples: pop/rock, country, jazz, Disney, opera)
- This repertoire is cumulative. As you add new pieces each year, you are expected to maintain pieces you’ve previously presented. If you choose to drop a piece you must replace it with another fulfilling the same requirement.

First-Year Musical Theatre Students

- Resumé
- Headshot
- Mock Audition
  - Slate (Name, age, title of show and composer/lyricist or playwright your pieces are from)
  - 1 Golden Age 1940-1970 (up-tempo or ballad)
  - 1 Mid/Late Century (1970-2000) or 1 Disney
  - One monologue from Acting Emphasis required rep
  - Mock Dance Call

Second-Year Musical Theatre Students:

- Resumé
- Headshot
- Cover Letter
- Mock Audition: Prior requirements, plus the following:
  - Contemporary 2000-present (up-tempo or ballad)
  - Golden Age (contrasting from freshman year)
  - One additional monologue from Acting Emphasis required rep
  - Mock Dance Call

Third-Year Musical Theatre Students:

- Resumé
- Headshot
- Cover letter
- Self Tape
- One additional monologue from Acting Emphasis required rep
  - 1 Great American Songbook (1920-1950)
  - Mock Audition: Prior requirement, plus the following:
  - Sondheim
  - Mock Dance Call - choreography learned in advance from provided video

Fourth-Year + Musical Theatre Students:

- Resumé
- Headshot
- Cover letter
- Elevator pitch/Actor’s Logline
- Self Tape
  - One additional monologue from Acting Emphasis required rep
  - 1 contemporary song 2000-present (contrasting from sophomore year)
  - Dance audition - choreography learned in advance from provided video
- Mock Audition: Prior requirements, plus the following:
  - Specialty piece showing your strengths (examples: pop/rock, country, jazz, Disney, opera)
  - Mock interview with Performance faculty
  - Longer duration mock job/graduate school interview
  - More specific and technical questions about your coursework, process, etc.

After freshman year, during your mock audition, faculty may select monologues from a student’s cumulative repertoire, assign an on-site cold read with a reader, or distribute sides shortly before juries to assess professional-level preparation, adaptability, and readiness for the field.

Juries Resources

Cover Letter

- This is your letter of application
- Personalize the letter
- Avoid “To whom it may concern,”
- Use a similar format for your resumé, so it is easy to tell they go together
- Tells the reader
  - Who you are and what you are applying for
  - Why you are the best candidate for the job
  - Why you want to work there
  - That you will contact them to follow up
  - Your contact information
- Standard Expectations
  - Format is 3-5 paragraphs
  - Header includes complete information for candidate, date, and employer
  - Correct salutation to address the Employer (Dear Name, Hiring Manager or Selection Committee)
  - Correct Closing (Sincerely, 2-4 blank lines, and typed name)
  - One Page
  - Consistent font/spacing (10 pt or larger)
  - Appropriate font choice
  - No spelling, punctuation or grammar errors
  - Tailored to position
  - Has applicants contact information
  - Opening Paragraph: States why you are writing, name the position for which you are applying. Indicate how you learned about the position (Name Drop if you can). Includes hook.
  - Middle Paragraph(s): Explains why you are interested in working for this employer. Mentions work and
    educational experiences. Emphasizes skills or abilities you have that relate to the job for which you are applying.
  - Closing Paragraph: Provides
    strong wrap-up summary, possibly includes next steps such as following up.

How to Interview Well

Remember, the purpose of the interview is to introduce yourself in the best possible way. Be confident that you are the best candidate for the position and let your experience back you up. We suggest practicing your interview with someone! Think of it as a highly focused conversation and approach it as if you want to secure a second date.

Interview Do’s

- Arrive punctually
- Dress appropriately
- Relax
- Be enthusiastic
- Tell the Story Well - topical, beginning, middle, and end
- Focus on accomplishments and give examples
- Identify your top three talking points, avoid listing, and give specific examples
- Be able to articulate strengths and weaknesses
- Know the Company
- Be a good listener
- Connect yourself to the job offered
- Convey interest in the job when the interview is ending

Interview Don’ts

- Smoke, chew gum, drink
- Wing the interview
- Ramble
- Ask too many questions
- Not ask any questions
- Bad-mouth anyone
- Use profanity

Potential Interview Questions

- Tell me about yourself.
- What are your strengths?
- What is your greatest weakness?
- What are you passionate about?
- How do you deal with conflict?
- What is your greatest pet peeve?
- What type of people do you best work with?
- What are your career goals?
- What is your proudest theatre related moment?
- Why do you want this job?
- What is your ideal work environment?
- Tell me about your ideal collaboration.
- How would your last supervisor describe you?
- How would you describe your work style?
- Who is your favorite supervisor/director/etc.? Why?
- Where do you see yourself in five years?
- How do you feel about taking no for an answer?
- Who has impacted your career the most and how?
- What can you do for us that other applicants can’t?

- Why do you want this job?
- How would you deal with a co-worker who is repeatedly late or unprepared?
- Is there a show you dream of working on? If so, which show and why?
- What is your favorite childhood memory?
- Who are your heroes?
- What do you do in your spare time?
- What would you do if you won the lottery?
- Do you work better in a team or alone?
- What irritates you about people and how do you deal with it?
- What is your greatest fear? What have you done to manage it?
- What do you look for in a leader?
- What was the most difficult period in you life and how did you deal with it?
- When have you felt the most satisfied in your work?
- Who else are you interviewing with?
- Do you have any questions for me?
- Describe a time when you told the truth and it hurt you?

Design and Technology Portfolio

- What is a Design and Technology Portfolio?
- Your path to a career in theatre
- An always-evolving showcase of your skills and accomplishments
- Digital or traditional book-type portfolio

Made up primarily of:

- Paperwork
- Research
- Drawings
- Sketches
- Draftings
- Photographs (in process and final product)

Do:	**Don't:**
Label everything	Take credit for other people’s work
Be neat and orderly - presentation counts	Include sloppy work or handwriting
Show process (research, sketches, swatches, samples, paperwork, etc...)	Include projects you don’t believe in or are not proud of
Proofread - Italicize show titles	Mislead or lie
Show variety	
Regularly update your portfolio	
Organize work logically	
Show your best work first	

Stylistically match your resumé and cover letter (helps with your identity)	

Possible Portfolio Ingredients

Costume	**Lighting**	**Scenery**
Table of Contents	Table of Contents	Table of Contents
Statement of educational or artistic philosophy	Statement of educational or artistic philosophy	Statement of educational or artistic philosophy
Research materials	Research materials	Research materials
Production photos	Production photos	Production photos
Concept statements	Concept statements	Concept statements
Organizational materials (lists, charts, etc.)	Organizational materials (magic sheet, color key, instrument schedule, cue sheet, etc.)	Organizational materials (Scenic breakdown)
Color renderings	Light plot (hand drafted and CAD)	Painter elevations, ground plans, sections, elevations, perspective drawings
Photos of work in progress	Storyboards	Model photos and/or sketches
Resumé and letter(s) of recommendation	Resumé and letter(s) of recommendation	Resumé and letter(s) of recommendation

Portfolio Rubric

Criteria	**Expert (4)**	**Advanced (3)**	**Accomplished (2)**	**Developing (1)**

Portfolio Content Goal: Present your skills to potential employers and graduate programs.	• Section headings reflect content • Appropriately targeted • Demonstrates understanding of the elements and principles of design • Demonstrates realized designs	Three of the following are met: • Section headings reflect content • Appropriately targeted • Demonstrates understanding of the elements and principles of design • Demonstrates realized designs	Two of the following are met: • Section headings reflect content • Appropriately targeted • Demonstrates understanding of the elements and principles of design • Demonstrates realized designs	One or less of the following are met: • Section headings reflect content • Appropriately targeted • Demonstrates understanding of the elements and principles of design • Demonstrates realized designs
Grammar, Spelling, & Punctuation Goal: Ensure your portfolio is polished and professional	• Error-free spelling • Error-free punctuation • Error-free spacing • Appropriate grammar • Production titles Italicized	• Contains 1-2 minor errors (punctuation or spacing • Has a pattern of a single error (some bullets have periods, some do not)	• Contains 3 or more individual errors • Has a pattern of two or more of the same type of error	Contains numerous errors.

Appearance/Style/Layout Goal: To reinforce your demonstration of a mastery of the principles of design	• Overall layout is attractive and keeps focus on the designs being presented • Matches style of resumé • Unified, cohesive font usage	Two of the following are met: • Overall layout is attractive and keeps focus on the designs being presented • Matches style of resumé • Unified, cohesive font usage	One of the following is met: • Overall layout is attractive and keeps focus on the designs being presented • Matches style of resumé • Unified, cohesive font usage	None of following are met: • Overall layout is attractive and keeps focus on the designs being presented • Matches style of resumé • Unified, cohesive font usage
Process Goal: To convey a healthy design process supported by adequate analysis and research	Perfectly demonstrates process and supports design decisions	Adequately demonstrates process and supports design decisions	Shows some process and occasionally supports design choices	Does not demonstrate process
Organization Goal: To convey organizational skills to potential employers or graduate programs.	• Entries are in logical order and show best work first • Entries are labeled with Production/Project title, position, organization name, • Image label (light plot, research image, rendering, production photo) • Other peoples photos/work are credited.	Entries are in reverse chronological order Entries have a pattern of one type of error	Entries in illogical order 3 or more entries do not include organization name, position title, production Wordy or vague Irrelevant information	

Aimed at a specific target Goal: To ensure your strengths are highlighted for your specific audience.	Listings are relevant to the reader		Wordy Vague Irrelevant Proficiency in target area not demonstrated	

Resumé

Purpose: Get an interview

Purpose is not: History of past

Know your audience

- Showcase your skills and how you would be an excellent fit into their organization
- Know what they are looking for and what they do
- Find out what their current projects are and ask about them in an interview to show that you are informed
- Focus on the employer's needs, not your needs
- What would make you the perfect employee for this organization

Cuteness

- Do not use your resume to show off your immense cuteness or incredible sense of humor

Honesty

- Do Not Lie! The theatre community is very small

Efficient and Concise

- Avoid being wordy
- Showcase your skills and accomplishments
- Do not list the shows that you did in high school

Accuracy

- Use spell check
- Use correct terminology
  - I.e. Rehearsal, not Play practice
- Be consistent in formatting and terminology

Length

- For the average college student, a one-page resume should be sufficient
  As you become more experienced, you should develop multiple resumes

- A concise one-page resume
- A longer resumé that lists everything you have done that you don’t share
  Resumes tailored towards specific jobs

The Modular Resumé

- Consider breaking up your resume into modular units that can be interchanged
  You might swap out your shop experience for stage management experience for an acting resumé

Appearance

- Choose an easily readable font
- Make sure your printer is clean and does not leave any streaks or marks
- Handwritten resumes are not acceptable
- Leave at least 3/4” margin on both sides of the document

Paper

- Be considerate of the interviewer
- Do not use obnoxiously bright paper
- Choose a paper that will be pleasant and easy to read, such as an ivory or granite paper

Formatting

- Average resumé looked at for 10-20 seconds
  - The top half of the page counts the most
  - Your name should be slightly larger than everything else on the page and should be found at the top
- Following your name, we should see your contact information
  - Telephone number
  - E-mail
  - Website
- Easy to read
- Showcase your experience or skills
- Break up your resume into sections
  - Acting, Design, Technical Direction, Stage Management
  - Then organize these groups by importance to you/the type of job for which you are applying
- Consider adding a column to include supervisors/directors
- Your lists should be organized from the most impressive role to the least impressive
- Special interests or skills can often be useful
  - Stick to interests or skills that reinforce your skills as an artist
- Indicate your level of proficiency
  - 4 years of piano
  - Purple belt in Judo
  - Beginner, Intermediate, Advanced, Expert

    - Basic, Conversational, Fluent in Spanish
    - 1 to 5 scale or a visual scale such as filled in circles
- Educational Background
    - Once you graduate from college, you most likely will not need to include your high school information
    - Bachelor of Arts in Theatre, Emphasis Musical Theatre, expected graduation May 2030

Additions

- You may be asked to provide…
- List of theatre courses completed
- Design or artistic philosophy
- List of references
- Letters of recommendation
- Official Transcripts

References

- Work to increase your reference possibilities
- Always get permission before listing someone as a reference
- Keep your references informed
    - Where you are applying
    - Recent career updates
- The best references
    - Have a good reputation
    - Are articulate and experienced writers
    - Well-known
    - Know your work well
    - Have a reputation for supporting good employees
- Variety is also useful

Maintenance

- Update after every show!
- Keep at hand!

Traditional Resumé	Theatre Resumé
Uses and “Objective” section - “Obtain a position at AAA company where BBB and CCC are needed.”	Theatre artists tend to put this statement in their cover letter.
List duties for each job.	Theatre jobs/positions are more or less uniform from one theatre to the next, so the list of duties is usually omitted.
Make assertions about your skills as an employee and provide evidence of those skills.	Theatre artists tend to put these assertions in their cover letter.

Resumé Rubric

Criteria	Expert (4)	Advanced (3)	Accomplished (2)	Developing (1)
Style/Appearance Goal: To ensure your strengths are highlighted for your specific audience and that the resume is polished & easy to read.	• Fills one page without overcrowding • Acceptable margins • Readable font • Consistent formatting • Most relevant information at the top of the page • Section headings reflect content • Appropriately targeted	Five of the following are met: • Fills one page without overcrowding • Acceptable margins • Readable font • Consistent formatting • Most relevant information at the top of the page • Section headings reflect content • Appropriately targeted	Three of the following are met: • Fills one page without overcrowding • Acceptable margins • Readable font • Consistent formatting • Most relevant information at the top of the page • Section headings reflect content • Appropriately targeted	Two or less of the following are met: • Fills one page without overcrowding • Acceptable margins • Readable font • Consistent formatting • Most relevant information at the top of the page • Section headings reflect content • Appropriately targeted
Grammar, Spelling, & Punctuation Goal: Ensure your portfolio is polished and professional	• Error-free spelling • Error-free punctuation • Error-free spacing • Appropriate grammar • Production titles Italicized	• Contains 1-2 minor errors (punctuation or spacing • Has a pattern of a single error (some bullets have periods, some do not)	• Contains 3 or more individual errors • Has a pattern of two or more of the same type of error	Contains numerous errors.

Contact Information Goal: To ensure employers can easily reach you.	• Includes name, email, phone • Name stands out • Professional email	• Includes name, email, phone • Name does not stand out OR • Email is too casual	• Includes name, email, phone • Name does not stand out AND • Email is too casual	• Missing contact information • Name does not stand out AND/OR • Unprofessional Email
Education Section Goal: To convey academic qualifications and training.	• Entries are in reverse chronological order • Degree is spelled out • Majors declared • Institution name • Includes dates	Entries are in reverse chronological order Three of the following are met: • Degree is spelled out • Majors declared • Institution name • Includes dates	Not in reverse chronological order Two of the following are met: • Degree is spelled out • Majors declared • Institution name • Includes dates	• Not in reverse chronological order • Information is missing or incorrect • Irrelevant information listed
Experience Section Goal: To convey practical qualifications and training.	• Entries are in order that shows best work first • Organization name, position title, production included • Concise	• Entries are in order that shows best work first • Entries have a pattern of one type of error OR • Not concise	• Entries are in order that shows best work first • Entries have a pattern of one type of error • Not concise	• Entries are not in order that shows best work first • 3 or more entries do not include the organization name, position title, or production • Wordy or vague • Irrelevant information

Skills & Interests Goal: To reveal relevant or interesting information that does not appear elsewhere	• Listings are relevant to the reader • Listings are concise • Levels of proficiency are indicated	Two of the following are met: • Listings are relevant to the reader • Listings are concise • Levels of proficiency are indicated	One of the following is met: • Listings are relevant to the reader • Listings are concise • Levels of proficiency are indicated	Wordy Vague Irrelevant Proficiency not indicated

Actor Logline

An actor logline is a 1–2 sentence branding statement that tells casting professionals who you are as a performer (type, what energy you bring) and what makes you castable. It's about clarity and specificity, not listing your resumé.

Example from backstage.com:

- "Emerald-eyed Southern Belle-next-door-pyscho-killer."
- "Silver-tounged pillar of society corporate backstabber."

Do	Don't
Keep it short (1–2 sentences).	Ramble or tell your life story.
Define your type clearly.	Use vague words like "talented" or "passionate."
Be specific and memorable.	List credits instead of describing your brand.
Sound confident and natural.	Apologize for where you are in your career.
Update it as you grow.	

Self-tape

"A self-tape is a video audition that actors record on their own, usually at home or in a simple studio, so casting directors can see and judge performances remotely instead of in person. A strong self-tape looks professional technically (good lighting, sound, framing) and shows a grounded, connected performance that feels like a real audition." (Backstage.com)

Do:	Don't:
Read and follow all submission instructions carefully (format, slate requirements, deadlines).	Submit late or ignore specific casting directions.
Shoot horizontally frame yourself in a medium close-up (mid-chest to just above the head), with your eyes roughly one-third down from the top of the frame. (unless overwise specified)	
Use good lighting, natural front lighting or soft lights so your features are clear.	Record with harsh backlighting or poor lighting that hides your expression.
Ensure clear, crisp audio (quiet space, minimize echo/background noise).	Record with distracting sounds (traffic, pets, echo).
Center yourself in frame with a simple, non-distracting background.	Record in cluttered, busy environments that draw attention away from you.
Get off-book so performance feels natural and engaged. (some audition might not ask you to memorize it is still recommend that you do)	Have script visible in frame (unless allowed)
Slate clearly and professionally before your performance if requested (name/title).	
Use a stable camera setup (tripod, ring light or steady surface)	Hold your phone/camera handheld with shaky footage.
Connect to your scene partner/reader and maintain proper eyeline off-camera.	Look directly into the camera for scene performance (unless directed).
Watch your tape before submitting (review lighting/sound/looks).	Submit the first take without checking quality.
Choose wardrobe that flatters and doesn’t distract	Wear busy patterns, logos, or costumes that draw attention away from your performance.

Slate

A **slate** is the brief introduction you give before performing a monologue and/or song in an audition. It tells the auditors who you are and what you’ll be performing, and it should be clear, confident, and professional.

Do:	Don't:
State your full name clearly	Rush through your name or mumble.

Include the title of the piece and the playwright/composer (if required).	Launch into your monologue without slating (unless instructed not to slate).
Speak in a natural, conversational tone.	Perform your slate like it’s part of the character.
Make brief, confident eye contact (or look directly into the camera for self-tapes).	Look at the floor, ceiling, or off to the side.
Keep it short and professional.	Add extra details (your GPA, your favorite color, your life story).
When applicable, follow the audition notice instructions exactly (age, location, height, etc)	Ignore specific slate requirements listed in the audition posting.
Smile and show your personality subtly.	Overdo it with jokes, accents, or “bits.”
Pause briefly after your slate before beginning your piece.	Immediately jump into the monologue without a breath or transition.
Research the correct pronunciation of the play title and playwright/book writer/composers name.	

Implementation - Read me

25-26:

Because this is new we plan to ease into this process. This means:

- All theatre students will participate in Spring juries 2026.
- First-year students should adhere to first-year requirements as pertains to your emphasis.
- All other students are expected to adhere to the second-year requirements as pertains to their emphasis.
    - Third-year and fourth-year students are welcome to prepare additional materials for their year, if they desire.

26-27:

- Juries will be staggered in the fall and spring semesters following the provided guidelines.
- Second and third-year students will continue with the outlined progression
- Fourth-year students will adhere to third-year requirements, but may prepare materials in accordance with the fourth-year guidelines

27-28:

All students will adhere to the outlined requirements for their year.