



THEATRE

Bachelor of Arts

COURSE OF STUDY: REQUIRED COURSES

Theatre as Discipline and Profession THEA 2500

Applied Drama THEA 2040-2060, crew for UGA Theatre shows, work in the costume or scene shop three times (1 credit hours each)

Script Analysis THEA 3290

Foundations of Entertainment Design THEA 3300

Stagecraft THEA 3340

Foundations of Acting THEA 3500

Stage Management or Play Direction THEA 5110/5600

Theatre Survey THEA 4210 (modernity), 4220 (society), or 4300 (ritual)

Choose one theatre history/lit: *Women in Performance, Queer Theatre and Film, Asian Theatre and Drama, History of Dramatic Art Topics (Study Abroad), African Theatre, Topics in Theatre History, History of African-American Drama and Theatre, The Broadway Musical and American Culture, or Dramaturgy - THEA 4280/4300/4400/4460/4470/4480/4500/4700/4800. Note: some of these are offered via study abroad programs.*

PLUS Five theatre electives or area of emphasis

Theatre majors take the required courses (27 hours) **plus five three-hour, upper-division electives** in theatre/film (15 hours) or else choose a formal **area of emphasis** (18-19 hours):

ACTING
DESIGN
DIRECTING/STAGE MANAGEMENT
DRAMATIC MEDIA
DRAMATIC WRITING
THEATRE THEORY/HISTORY

There are a wide variety of options in each area, not limited to students pursuing an area of emphasis. Students may also receive credit for production work both onstage and off, independent study, internships, and study abroad.

Areas of emphasis include a senior capstone course/project, such as a showcase, portfolio, auditions, career preparation, conference presentation, performance or production.

Additional Opportunities

MUSICAL THEATRE PERFORMANCE CERTIFICATE

This certificate can be added to a theatre, dance, or music major, depending on audition for this select program. For theatre majors, this program would add additional course hours in music and in dance, plus a final showcase.

FILM PRODUCTION COURSES/DOUBLE MAJOR

We offer hands-on coursework in film production and a new film production area of emphasis with our film major. There are many opportunities even for non-film majors to crew or perform in student and MFA Film projects.

DOUBLE DAWG BACHELORS/MASTERS

Students interested in arts administration, leadership, or social services nonprofits can earn their degree in theatre (B.A.) and in non-profit management and leadership (M.A.) in five years.

DOUBLE MAJORS, CERTIFICATES, MINORS

Many choose to earn additional degrees from film to psychology, entertainment & media studies, biology, marketing, English, and many more, usually while graduating within four years. Some pursue minors or certificates such as new media, music business, film & media scoring, or nonprofit management & leadership. 65% of our students pursue double majors in 2025 in a wide variety of combinations.



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for more information or to arrange a tour, contact Dina Canup, dinac@uga.edu, or visit drama.uga.edu



NEW IN 2025

THE FILM MAJOR NOW OFFERS OPTIONAL AREAS OF EMPHASIS

FILM PRODUCTION

Students on the Film Production track will be trained in the filmmaking process from script to screen. In addition to the nuts and bolts of film production, students will learn the history and theory of film, as well as elements more commonly reserved for theatre majors such as acting and design. This program focuses squarely on visual storytelling and works closely with the Theatre program.

FILM STUDIES

Students in the Film Studies area of emphasis take courses that provide a solid training in the critical act of interpretation, film theory, and the historical context of cinema's economic, cultural, and technological development. This emphasis centers on film history, criticism, and theory.

The general Film major and the Film Studies area of emphasis allow the flexibility of adding a wide variety of second majors.

UGA's Department of Theatre and Film Studies will be renamed the Department of Theatre and Film

In our 4 year film bachelor of arts program, our students can:

Immerse themselves in film as an art form

Collaborate on student films

Host a radio show on film

Organize film panels or festivals

Intern in film or video production

Study abroad through UGA programs like the Cannes Film Festival or Film, Art, and Culture in Berlin

Work as production assistants on MFA Film projects

Get involved in student groups

Present their research at conferences

Pursue a second major, minor, or certificate - while still graduating within four years



Bachelor of Arts in Film

FILM 2120 Intro to Cinema – required in area 6

Major Requirements (12 hours)

FILM 5900 Film Theory

Choose two of the following:

- FILM 4250 History of Cinema I (1895-1945)
- FILM 4260 History of Cinema II (1945-1990)
- FILM 4270 History of Cinema III (1990-present)

Choose one of the following not already taken above:

- FILM 4100 Latinx Film and Visual Culture
- FILM 4250 History of Cinema I (1895-1945)
- FILM 4260 History of Cinema II (1945-1990)
- FILM 4270 History of Cinema III (1990-present)
- FILM 4600 Women and Film
- FILM 4620 Genre Cinema
- FILM 4640 Latin American Film and Media
- FILM 4650 French Film History
- FILM 4660 History of Animation
- FILM 4670 Film, Technology, and Style
- FILM 5481 Special Topics in Cinema

Major Electives (15 hours) OR Choose an area of emphasis in film studies or film production

15 hours. Select any five of the following courses not already taken above.

- FILM 4100 Latinx Film and Visual Culture
- FILM 4250 History of Cinema I (1895-1945)
- FILM 4260 History of Cinema II (1945-1990)
- FILM 4270 History of Cinema III (1990-present)
- FILM 4600 Women and Film
- FILM 4620 Genre Cinema
- FILM 4640 Latin American Film and Media
- FILM 4650 French Film History
- FILM 4660 History of Animation
- FILM 4670 Film, Technology, and Style
- FILM 5481 Special Topics in Cinema
- FILM 4680 Intro to Digital Video Production
- FILM 5640 Directing for Cinema
- FILM 5680 Editing for Film and Video
- FILM 5690 Special Effects for Film and Video
- FILM 5700 Internship in Film/Media

- FILM 5810 Computer Animation for Dramatic Media I
- FILM 5820 Computer Animation for Dramatic Media II
- FILM 5830 Computer Animation for Dramatic Media III
- THEA 3020 Basic Dramatic Writing
- THEA 3700 Design for Film/TV OR THEA 3300 Foundations of Entertainment Design
- THEA 4000 Dramatic Writing I
- THEA 5620 Dramatic Writing II

Additional options:

- AFAM 4490 African American Women in Cinema
- CMLT 4210 Literature and Film
- CMLT 4220 East Asian Cinema
- CMLT 4230 African Cinema
- GRMN 3300 Introduction to German Cinema
- GRMN 3820 German Film
- ITAL 4040 Italian Cinema, Culture, and Literature
- RUSS 3300 Introduction to Russian Cinema
- SPAN 4081 Spanish Film
- SPAN 4082 Latin American Film



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Area of Emphasis in Film Production

Area VI requirements (specific to the production emphasis): 18 hours, including:

- (3 hours) FILM 2120 Intro to Cinema
- (3 hours) THEA 3020 Basic Dramatic Writing
- (3 hours) THEA 3600 Foundations of Acting for the Camera OR THEA 5570 Acting for the Camera
- (3 hours) Film 2001 production crew practicum (2 times at 1 hour each)

Emphasis Requirements (15 hours) in addition to major requirements (12 hours)

- FILM 4680 Intro to Digital Video Production
- FILM 5640 Directing for Cinema
- FILM 5680 Editing for Film and Video
- THEA 3340 Stagecraft

Choose one design course (3 hours):

- THEA 5330 Costume Design
- THEA 5351 Scenic Design
- THEA 5352 Lighting Design

15 hours major electives. Choose five courses not already taken. See electives for general major, plus these options for the production emphasis electives:

- FILM 5080 Advanced Production Practicum for Film
- THEA 5860 Interactive Media as Drama I
- THEA 3290 Script Analysis
- THEA 5314 Performing Physical Violence and Weaponry
- THEA 5330 Costume Design
- THEA 5351 Scenic Design
- THEA 5352 Lighting Design
- THEA 5600 Directing
- THEA 5870 Interactive Multimedia and Live Performance

Area of Emphasis in Film Studies

Emphasis Requirements (15 hours) in addition to major requirements (12 hours)

15 hours major electives. Choose five courses not already taken:

- FILM 4100 Latinx Film and Visual Culture
- FILM 4250 History of Cinema I (1895-1945)
- FILM 4260 History of Cinema II (1945-1990)
- FILM 4270 History of Cinema III (1990-present)
- FILM 4600 Women and Film
- FILM 4620 Genre Cinema
- FILM 4640 Latin American Film and Media
- FILM 4650 French Film History
- FILM 4660 History of Animation
- FILM 4670 Film Technology and Style
- FILM 5481 Topics in Cinema



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Second majors pursued by our students in spring 2025

FILM MAJORS	THEATRE MAJORS
96 students, 65% of them double major	125 students, 64% of them double major
Advertising	Accounting
Art History	Advertising
Communication Studies	Animal and Dairy Science
Comparative Literature	Anthropology
Computer Science	Art
Data Science	Astrophysics
Economics	Biology
English	Communication Studies
Entertainment and Media Studies	Dance
Journalism	Ecology
Linguistics	English
Management Information Systems	English Education
Mathematics	Entertainment and Media Studies
Mechanical Engineering	Film
Pharmaceutical Sciences	Finance
Psychology	Financial Planning
Public Relations	International Affairs
Spanish	Management Information Systems
Sports Management	Mathematics
Theatre	Physics
Women's Studies	Political Science
	Psychology
	Sociology
	Statistics

Certificates and Minors (FILM):	Certificates and Minors (THEATRE):
African American Studies	American Sign Language
American Sign Language	Arabic
Anthropology	Art History
Asian Language and Literature	Biology
Biology	Classical Cultures
Classical Culture	Communication Studies
Consumer Economics	Criminal Justice Studies
Design and Media	Design and Media
English	English
Film and Media Scoring	Fashion Merchandising
General Business	Film and Media Scoring
German	Film Studies
Hebrew Language and Literature	French
Interdisciplinary Writing	General Business
Law Ethics and Philosophy	Global Studies
Museum Studies	Korean Language and Literature
Music	Museum Studies
Music Business	Musical Theatre Performance
New Media	Spanish
News Literacy	Sports Media
Philosophy	Studio art
Sociology	Transnational European Studies
Spanish	
Sports Media	
Theatre	

Note: The vast majority of these students graduate in four years without overloading their schedules each semester. Some of these second majors take more course hours than others, however, and students who come in with AP and dual enrollment credit find it easier to double major.

Students in the new film production area of emphasis will find it easy to pursue a minor in theatre, and may find it possible to also pursue a double major in theatre within four years, but this will vary by student. The production emphasis adds an additional 15+ course hours, which will make it more challenging to pursue other double majors though most should be able to add a minor or certificate.



CORA MILLER FINE ARTS SCHOLARSHIPS

CORA MILLER FINE ARTS SCHOLARSHIPS

\$20,000

For Fall 2025, we will award this scholarship to two incoming freshmen theatre or film majors who show promise in acting, design, tech, directing, writing, or all-around leadership in theatre or film. Each scholarship recipient will receive \$5,000 per year for four years as a theatre or film major at UGA.

CORA MILLER SCHOLAR AWARDS

\$12,000

First year students in the arts with outstanding academics are eligible to be nominated to receive one of these competitive awards for majors in the arts at UGA. For 2025, the award is \$3,000 per year for four years, and two outstanding freshman theatre majors have been nominated by our department.

These two scholarships can be combined with most other financial awards and scholarships, with the exception of other Cora Miller awards.

Cora Miller Scholarship Winner Justin Hall (left) and Cora Miller Scholar Zachary Pareisz (right) in UGA Theatre's Animal Farm (2017).

ADDITIONAL AWARDS AND GRANTS

The Chuck Baker Scholarship in Drama/Film

\$1,500 awards honoring sophomore and junior Theatre majors for outstanding achievement in any aspect of theatre practice, including acting, stage managing, directing, set, costume, lighting or sound design with financial need as a consideration. A second \$1,500 award honors a sophomore or junior Film Studies major for outstanding achievement, with financial need as a consideration.

Eddie Lambeth Scholarship in Acting and Screenwriting

\$1,500 awards honoring aspiring actors, screenwriters, or playwrights in the department with proven professional promise, outstanding character, and above-average academic standing.

Martin Holubar Scholarship

\$1,500 award for a current Theatre major based on their love for theater and for going the extra mile in the department. Exceptional character and dedication to theatrical practice are crucial.

The New Georgia Grant

Sponsored by notable alumni of the department, this \$800 award supports a project based on freethinking and originality, initiated by undergraduate majors and/or graduate students in the Department of Theatre and Film Studies.

UNIVERSITY-WIDE GRANTS AND AWARDS

Additional awards are available UGA-wide:

- study abroad (studyaway.uga.edu)
- experiential learning (el.uga.edu)
- students with disabilities (drc.uga.edu/
- scholarships-and-awards),
- research (curo.uga.edu), and more

Incoming students should also visit:

- admissions.uga.edu/scholarships
- osfa.uga.edu/scholarships
- honors.uga.edu



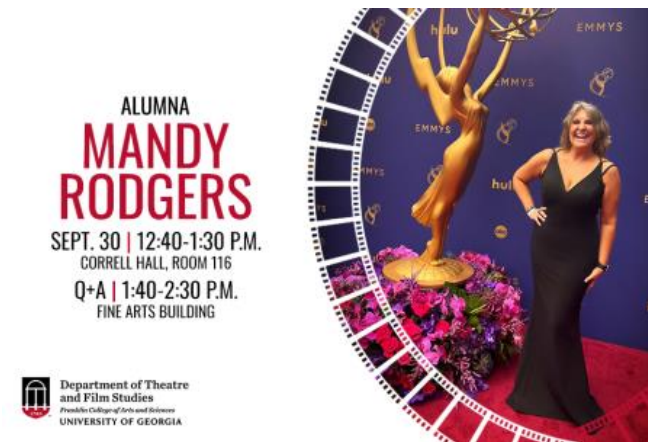
Department of Theatre and Film Studies

Franklin College of Arts and Sciences

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Grown-Up Theater Kids Run the World

A Supreme Court justice. The governor of New Jersey. Senator Ted Cruz. A prominent MSNBC host. Practically half the tech world. What's behind this moment of thespian power?



By Madison Malone Kircher

Madison Malone Kircher has performed in 18 musicals.

Aug. 20, 2023

Sign up for the It Happened Online newsletter, for Times subscribers only. Madison Malone Kircher breaks down the internet stories that have your timelines, feeds and group chats buzzing. [Get it in your inbox.](#)

They're everywhere.

Muttering “thank you, five” under their breath when you swing by their cubicles to remind them about a team meeting happening in five minutes. Performing slightly too well at office karaoke after protesting slightly too much about getting onstage.

Former theater kids. They walk among us.

Technically, I should say we walk among you. I have a decade's worth of unflattering photos of me in cakey makeup and a scar on my stomach from a quick “Grand Hotel” costume change gone awry to prove it. If I never participate in another massage circle again, it'll be too soon.

What happens to theater kids when we grow up? There's, of course, the dream scenario: The theater kids who are driven and talented and lucky enough become working theater adults.

Like Ben Platt, who in 2017 at age 23 became the youngest individual winner of the Tony for best lead actor in a musical, for his star turn in “Dear Evan Hansen.”

Mr. Platt's fiancé is the actor Noah Galvin, who also played Evan Hansen on Broadway. (Yes, you read that right, the Evans Hansen are engaged.) And this summer, you can see the Evans Hansen onscreen in “Theater Camp,” a mockumentary inspired in part by Mr. Platt's childhood experiences. Mr. Platt and Mr. Galvin are also two of the film's writers.

The film's success — Deadline described its opening weekend box office take as “notable” — suggests there is a paying audience, and a fairly wide one at that, hungry for theater kid nostalgia. Perhaps because most theater kids go on to become, well, pretty much anything but theater adults. And lately it's seemed as if theater kids — the clichéd underdogs in high school — actually run the world. Everywhere you turn, there's a former Annie or Gertrude McFuzz in charge.



Molly Gordon and Ben Platt in “Theater Camp.” Searchlight Pictures/20th Century Studios

Well before being appointed to the Supreme Court, Justice Ketanji Brown Jackson participated in theater and improv as an undergraduate at Harvard, and was once paired with Matt Damon — then a student, now a Hollywood actor — in a drama class. (Mr. Damon did not recall this but thought it was “so cool,” The Associated Press reported.)

Senator Ted Cruz has been known to talk about his high school drama days, including playing Bill Sikes, the villain, in “Oliver!” (“It’s a fun role, and everyone cheers when you’re killed at the end,” Mr. Cruz said of the character, who beats a woman to death in Act II.)

Other former theater kids include the governor of New Jersey and the editor of New York magazine. The Canadian Ambassador to the United Nations. Prime Minister Justin Trudeau of Canada taught high school drama.

All of these power-adult former theater kids exist in a moment when the very things that used to make drama-loving teenagers an easy punchline have become strengths. Today, performing an outsize version of oneself is often rewarded. The rise of remote virtual meetings has almost certainly favored people who like, or at least know how, to perform for an audience. They know how to do a slightly more exaggerated gesture, and have a willingness to energetically monologue into a silent void of faces staring back from boxes.

And a world increasingly mediated by tiny videos on platforms like Instagram and TikTok? Washed-up theater kids shine there, too.

“There’s a big moment for cringe happening right now, and say what you will about the theater kids, but we’re very good at cringe,” said Zoelle Egner, 34. Ms. Egner, who was the 11th employee at Airtable and now does marketing for the online safety start-up Block Party, was fired from her first role, as Cindy Lou Who, after she stopped midshow to tell the Grinch he was off his blocking. (She was 4.) ► Her peak came in eighth grade, when she played the titular role in “Hello, Dolly!”



Clockwise from top left: Justice Ketanji Brown Jackson, Senator Ted Cruz, Chris Hayes and Gov. Phil Murphy — all of whom just might leave their jobs if they were offered a part in “West Side Story.” Erin Schaff/The New York Times; Valerie Plesch for The New York Times; Robert Caplin for The New York Times; Bryan Anselm for The New York Times

“I don’t think it’s like the awesomest personal quality that I have, that I want people to pay attention to me,” said Chris Hayes, host of “All In With Chris Hayes” on MSNBC. “But we live in a culture that really rewards thirst.”

Mr. Hayes was hooked after performing in a seventh-grade production. “I forget the joke, but I said it and the whole place laughed and it was definitely like, ‘Ah, that’s the good stuff!’” In college, he directed John Krasinski in a musical spoof of action movies — “like ‘Die Hard’ the musical, basically,” he said.

“‘Pick me, look at me’ is the dominant cultural ethos,” Mr. Hayes continued, adding that theater kids’ joining the professional world is “like releasing an apex predator into an ecosystem.”

Mr. Hayes drew a direct line from his younger theater endeavors to his current work. An obvious line, perhaps, but he isn’t the only one. Many former theater kids describe a pipeline from the extracurricular activity to certain professions: journalism, public radio, law, public relations, politics.

Gov. Phil Murphy of New Jersey credits his time in theater — as King Arthur in a Needham, Mass., production of “Camelot” and as a member of the Hasty Pudding Club at Harvard — with giving him some of the skills he needs to do his job. “I still get butterflies occasionally, but it’s rare that I have anxiety about standing up and speaking in front of people,” he said.

Theater gave him a certain amount of equanimity, he said: “When a piece of scenery would fall to the ground or somebody in the audience would get sick or somebody onstage would forget their lines, I learned long ago to go with the flow, as they say.” Another useful political skill: He learned how to tap dance, for “No, No, Nanette.”

(Mr. Murphy also recounted seeing three productions of “Hello, Dolly!,” one with Carol Channing, another with Ethel Merman and the third with Bette Midler. “Hard to argue with Channing, but they were all good,” he said.)

Education is another field that rewards skills acquired in theater. “Teaching to me is just a theater performance,” said Jessica C. Harris, an associate professor of higher education and organizational change at the University of California, Los Angeles. “I kind of get this high of ‘I’m about to go onstage’ before I go into the classroom. And it doesn’t mean that I’m inauthentic in the classroom. It just means that I really come alive.” (In high school, she performed in a postapocalyptic production of “Macbeth.”)

After putting out a call on social media, I heard from theater kids around the world in every profession imaginable — working at the Department of Justice, the Metropolitan Transportation Authority and Goldman Sachs, and as doctors and lawyers. The tech world is quietly lousy with them, at Apple, Salesforce and Google (the chief executive of Figma is also a theater kid). There was a wine educator, a strategist for a tonic water company, a man who owns a “hot dog joint,” so many marketing professionals I lost count. And influencers, journalists and an adjunct professor who also runs a business selling backpacks to carry cats. (Theater adults are, unsurprisingly, very good at self-promotion.)

Ms. Egner likes seeing theater on a job candidate’s résumé. “Everybody’s obsessed with hiring athletes,” she said. “I get especially excited when I see people who have the stage management side of things.”

“If you can get actors to show up on time and do what they are supposed to do, you can do anything,” she explained, adding that former actors are particularly good at reading and reacting to situations on the job.

“There’s an empathy I think most theater people have,” said Laura Miranda-Browne, the chief executive of a sustainable development fund. To put yourself in someone else’s shoes to get in character, she believes, builds “a lifelong skill set.”

Some researchers have also found participation in theater, among other arts, is good for developing minds.

A 2022 study conducted in middle and elementary schools in Houston found that children who participated in arts education programs (not limited to theater) improved their writing skills, were more empathetic and engaged in school and had lower incidences of disciplinary issues. In a recent study of New York City schoolchildren conducted by the New Victory Theater, children who watched and participated in performing arts over a multiyear period were more creative and hopeful than peers who did not.



Anna Cockrell competed in the Olympics, but do the Games pale in comparison with the thrill of the middle school stage? Andy Lyons/Getty Images

Anna Cockrell, 25, is now a Nike-sponsored professional track athlete, but as a middle schooler in Michigan, she thrived in a program she described as “basically competitive acting.”

“I don’t perform onstage anymore, but I feel like the theater kid lives on in me,” said Ms. Cockrell, who recalled for this reporter her stellar work in “Honk!” as a child. In both theater and track, she said, you “have to believe so aggressively in your talent while you’re chasing this seemingly impossible dream.”

Ms. Cockrell, who competed at the Tokyo Olympics, added that she performs “significantly better” at big competitions than she does the rest of the year. “I think a big part of that is because I love a crowd,” she added, which she said “directly stems from being a theater kid.” “Waiting for Life,” a song from the musical “Once on This Island,” was her anthem during the 2020 Olympic trials, she explained. “Like, *tell me why, why am I here*,” Ms. Cockrell said, paraphrasing the lyrics. “I’m trying to make this thing happen.” She then burst out, briefly, into song.

Ms. Cockrell was not the only one to do this. Christopher Taylor, the mayor of Ann Arbor, Mich., sang a few bars of ▶ “Brigadoon” on the record. Tori Dunlap, a content creator and finance educator with more than two million TikTok followers, joked that she could still remember every color of Joseph’s amazing technicolor dreamcoat — a boast she ▶ backed up.

Mr. Hayes sang lyrics to a musical he directed as a student at Hunter College High School in Manhattan, ▶ a debut work from a classmate named Lin-Manuel Miranda: “Pig. I am just a fetal pig/I am not very big/So why did you cut me up in bio class?/Is getting a good grade worth me getting slayed?”

But while theater kids might quietly — or, actually, loudly and with elaborate choreography — run the entire world, the whole world has not necessarily moved on from the stereotypical dunking.

Consider a thread from Reddit’s Unpopular Opinion subcommunity titled “Theater kids are some of the most annoying people you will ever meet, no matter what age.”

“I don’t think hating theatre kids is an unpopular opinion,” reads one representative comment.

In her work on social media, Ms. Egner said, she still regularly notices “totally out-of-pocket and very strange threads from people complaining that theater kids are annoying.” High school, as they say, never ends.

And being a theater kid is a permanent condition. One we are unwilling to let go of ... or stop telling people about. By the way, did I mention I was also Dolly in “Hello, Dolly!”?

Madison Malone Kircher is a reporter for The Times. She writes about the internet for the Styles desk. More about Madison Malone Kircher

A version of this article appears in print on , Section ST, Page 3 of the New York edition with the headline: Theater Kids Are Older Now and Taking Over

Observations and Advice on College Auditions

We've seen hundreds of junior and senior high school students audition for college programs and scholarships in recent years (at Georgia Thespian Conference and Southeastern Theatre Conference). Many have never auditioned in a situation like this before, and it can be intimidating! Based on my experience, here are some thoughts:

- First, celebrate your own courage! Many students are afraid of these intimidating auditions and miss out on important experience and opportunities.
- Monologue choice is extremely important:
 - Make sure it works for you – don't just do what you think others want to see.
 - Choose something active/goal-oriented, not something that is recounting a memory
 - It's often best for these brief auditions to avoid pieces that are excessively tragic.
 - Make us laugh if you can! Remember that college reps may have been sitting there for hours when your turn comes. Comedy done well makes a great impression.
 - Don't limit yourself by the gender marker in the script – women can do most monologues that were originally intended for men, and vice versa.
 - Ask yourself: can you do what you need to do in a very short time? Some monologues accomplish what you need in half the time you think; others take too long to work up to the "good part."
- Move around – yes, you can use the chair, but don't just sit there if you do. There are only a few cases where it works to sit in the chair. Many college reps won't be able to see you, though.
- Do not sing unless it is genuinely your greatest strength. There are so many excellent voices at these auditions; you don't want yours to stand out for the wrong reason.
- If you do sing, be sure to act the song. Any song should showcase not just your voice, but your acting skills.
- Think beyond musical theatre. We realize musical theatre is the majority of what many high schools are doing, but most college programs are not strictly focused on musical theatre. If you do a song, use half your time to also do a monologue that has a contrast.
- Contrast is good – show your range if you can. Some pieces can show a good bit of range in one monologue, but that is rare.
- Don't do an accent unless it is your own accent. Ex: don't try a British accent for Shakespeare, don't overdo a southern accent just because it's something from *Steel Magnolias*, etc.
- Please don't perform a character with a disability that you do not have.
- Sometimes we see a lot of the same pieces or themes from a lot of students, and wish we could see something else (ex: monologues from *Gypsy* or *You're a Good Man, Charlie Brown*, characters talking about dead children). However, if someone in your group does the exact same piece you have prepared, please know that you will have our sympathies as soon as you begin – we know that is tough!
- Some schools that have extremely rigorous academic admission standards will not call back students who they strongly suspect will not be able to gain admission, even though the students give a strong audition. These reps may be very impressed by your talent, but do not want to waste your time.
- When you're filling out your audition forms for these auditions, be detailed and honest in your description of your interests/goals. Many programs want to talk to prospective students for more reasons than just their audition performance. Let us know who you are.

Dina Canup, Academic Advisor and Outreach Coordinator, UGA Department of Theatre and Film Studies

A Memorable Monologue Is the Key to Leaving a Lasting Impression in the Room

This is an edited version of an article from Backstage written by UGA Alumnus Clifton Guterman, a casting director, acting coach, and head of the Film and TV Division of Big Picture Casting. He is also a member of the Advisory Committee for The Georgia High School Musical Theatre Awards.

Three minutes is the average time an actor gets in the room for a general audition.

In general, stand out monologues that make a casting team “look up” feature the following:

- A character actively attempting to fulfill an objective to get the receiver(s) to “do” something (listen, love, admit, concede, stay).
- A clear beginning, middle, and end; a story in which your character evolves.
- A clear receiver to whom you are communicating: a lover, an enemy, a boardroom, the gods (but please, not the casting table).
- An opportunity for vocal and physical variety.

Problematic monologues that make us scratch our heads (or doodle on our notepads) may feature:

- Text taken out of context from the source material; it can be confusing without knowledge of the entire character arc or plot.
- Multiple characters/voices.
- A dependence on props (phones) or scenery (opening a window; driving a car).
- Death, weeping, overt eroticism, mental breakdowns, disabilities (from able-bodied actors)...generally, “extremes.”
- Frenetic physicality.
- Very choppy writing that will force you into a staccato rhythm. If it’s there, connect the language and make it sound more natural.
- Difficult dialects. If you can’t improvise in a dialect, you’re probably not proficient.
- Shakespeare or other verse. Only attempt it if you’re proficient.
- Whispery, very quiet filmic pieces unless they are contrasted with a theatrical piece.
- Roles and passages made famous by stars. (“A Few Good Men,” “Steel Magnolias,” “A Streetcar Named Desire,” etc.)
- Self-written, autobiographical pieces. We’d like to see a character.

In general, brief is better. The old adage that a casting director or director can tell within the first 30 seconds if someone is skilled is true. For the remainder of a piece, our hope is that you show range, vary rhythm, choose opposites, and tell a complete story. Ideally, you’ll take us on a journey that means something to you, to us, or both. Under-staying or overstaying your welcome simply means we’ll crave more (and may need to ask for another piece to evaluate technique) or lose interest.

Finally, breathe. One of the best ways to combat nerves that could make you speed through a monologue is to find moments for breath. Actively think (in character) while doing it. Or move when inhaling. Or sit as you exhale. An actor breathing is truly fascinating to observe because it reflects life, and what’s more exciting to watch than that?

<https://www.backstage.com/advice-for-actors/backstage-experts/leaving-great-impression-room-memorable-monologue/>

Why study film – from a screenwriter’s perspective:

A screenwriter’s daily conundrum is how to avoid cliché.

You can be near the cliché, you can dance around it, you can run right up to it and *almost* embrace it. But at the last second you must turn away. You must give it a twist. And insisting on those twists, defying that inner voice that says “oh well, no one will notice” is a universal struggle that good storytellers have been fighting forever.

To quote the studio executive who first blurted out this rule to me, Sam Goldwyn-like, during a development meeting: “Give me the same thing . . . only different!”

In every aspect of creation – from the idea, to the way characters speak, to the scenes themselves – putting a fresh spin on it (whatever “it” is) is what we do every day. But to know how to avoid the cliché, to know what tradition you are pushing forward, begins with knowing what the tradition is. A full-fledged knowledge of hundreds of movies, and especially those which your movie is like, is required.

Yet surprising as it seems for most people who are interested in pursuing a career in movies, I am shocked – *shocked!* – to find how many up-and-comers can not even quote from movies in their own genre much less movies generally.

Trust me, all the big guys can.

Listen to Spielberg or Scorsese talk about movies. They know and can quote from hundreds. And I don’t mean quote as in “recite lines from.” I mean quote as in “explain how each movie works.” Movies are intricately made emotion machines. They are Swiss watches of precise gears and spinning wheels that make them tick. You have to be able to take them apart and put them back together again. In the dark. In your sleep. And your knowledge of a few movies you like is not enough. It is also not enough to know all the movies of the past five years. You have to go back to see the lineage of many types of movies, know what movie begat what in the line of succession, and how the art was advanced by each.

Blake Snyder

Save the Cat! The Last Book on Screenwriting That You’ll Ever Need