

2025 Acting Applicant Guide

How to apply:

To apply for the acting program, applicants should **select two contrasting monologues to perform**, no more than two minutes in TOTAL length. At least one monologue must be from a contemporary play (20th century – present). Applicants will video record their audition to submit online as part of the OSAI application.

Audition Guidelines and Monologue Selection:

Applicants should video record monologues from contrasting perspectives. (i.e. One monologue must be shot with a wide angle so evaluators can better assess body movements, and one monologue must be shot close up so evaluators can better assess facial expressions.) You may choose the preferred angle and order of the two monologues. You may upload each monologue separately, but each video should be unedited. Please label each file with the play title.

Before you begin, please slate the two monologues you will be performing (including character names and titles of plays), but *do not* state your name or any other identifying information. Please do not use any chairs, props, or costumes during your audition video.

When selecting your monologues, please keep the following in mind:

- Monologues must be memorized.
- At least one monologue must be from a contemporary play (20th century – present). Examples of contrasting monologues: one classical and one contemporary OR one comedic and one dramatic.
- Monologues are limited to one character each and should be delivered in your natural voice (i.e. no character accents).
- Select active monologues (i.e. your characters want something from someone). Try to avoid monologues that simply tell a story.
- The two monologues do NOT have to be of equal length. For example, one monologue could be 90 seconds, and the other monologue could be 30 seconds. Please practice timing your monologues to ensure you don't run over the two-minute limit.
- Choose monologues that mean something to you or are relatable to you. Monologues should be suitable to your own age and range of experience. You are strongly encouraged to choose monologues by characters whose ages fall between preteen and very early 20s. If you select a monologue that is not suitable to your age, it could damage the believability of your piece, which is a criterion used in scoring your performance.

- Monologues must be from published plays. Monologues from a monologue book, monologues published on the internet, and monologues written for film or TV are NOT recommended. Monologues written by D. M. Larson are NOT advisable. Likewise, monologues from the following plays are historically overdone during OSAI auditions, and applicants are strongly discouraged from performing them: *CSI Neverland*, *Our Town*, and *You're a Good Man, Charlie Brown*.
- If you have questions about the appropriateness of your selected monologues, please contact OAI at oai@oaiquartz.org or 405.605.7500.

Audition Tips:

- Read the entire play from which you are performing. This way, you know the events leading up to the monologue and will have a better understanding of what you're saying and why you're saying it.
- Rehearse your monologues out loud. A friend or family member can help you memorize by following along with the script while you recite it.
- Note moments in the monologue where something changes, such as a new idea or shift in mood. You should try and determine why these "beat changes" are happening.
- Engage your body and voice so you are expressing what your character is doing and feeling. Your pace should be appropriate to the piece. Speak clearly and at a volume at which you can be heard.
- If possible, position your camera at eye level. While performing, find a focal point behind the camera so the evaluators can see your face, but don't look directly into the camera.
- Do NOT introduce yourself or give any other identifying information in your video recording.
- Choose a neat, neutral background for your video.
- Eliminate any moving/noisy elements in the room that might distract from your audition (e.g., circulating fan).
- Face the primary light source in the room (e.g., a window) to ensure you are well lit from the front. The darkest part of the room should be behind you.
- Wear clothing appropriate for an audition:
 - **DO** wear comfortable, neutral attire. A simple, solid-colored shirt, jeans, pants, or a long skirt, and flats or sneakers are recommended.
 - **DON'T** wear garments that distract from your performance. Bulky coats, high heels, or other clothing that inhibit your movement are strongly discouraged. Examples of inappropriate audition attire include garments that are graphic, shredded, torn, too revealing, or too tight (e.g., crop tops, ripped jeans, shirts with characters/logos/words, or short shorts/skirts).

Finding Audition Monologues:

Classical monologues:

Generally speaking, “classical” monologues come from plays written as early as the ancient Greek era (6th century BCE) and as late as the 19th century CE. Classical works are typically available for free online, as they belong to the public domain. Below is a non-exhaustive list of playwrights and resources to jumpstart your exploration of classical drama.

- [Ancient Greek and Roman Playwrights](#): Aeschylus, Sophocles, Euripides, Aristophanes, Terence, et al.
- [Spanish Golden Age Playwrights](#): [Tirso de Molina](#), Lope de Vega, [Calderón de la Barca](#), et al.
- [English Renaissance Playwrights](#): [Thomas Kyd](#), [Christopher Marlowe](#), [Ben Jonson](#), [William Shakespeare](#), et al.
- [Pre-Revolution French Playwrights](#): [Molière](#), [Jean Racine](#), [Pierre Corneille](#), [Pierre Beaumarchais](#), et al.
- [19th Century Realism](#): [Anton Chekhov](#), Henrik Ibsen, [August Strindberg](#), [George Bernard Shaw](#), [Oscar Wilde](#), et al.

Contemporary monologues:

For OSAI auditions, “contemporary” plays include dramatic works written in the 20th century or later. Remember that at least one of your OSAI audition monologues must come from a contemporary play. See the list below for resources on finding contemporary writers and plays.

- [Western theatre - 20th Century, Beyond, Performance | Britannica](#)
- [10 contemporary playwrights you should know - UNCSA](#)
- [25 Modern & Contemporary Plays Every Actor Should Know \(backstage.com\)](#)
- [AMERICAN THEATRE | Top 10 Most-Produced Plays](#) – Since 1994, *American Theatre* has used season listings to calculate their Top 10 Most-Produced Play list. And since 2014, they’ve used those same metrics to count the Top 20 Most-Produced Playwrights in America.
- [New Play Exchange | New Play Exchange](#) – The world’s largest digital library of scripts by living writers. This is a paid resource with individual memberships starting at \$10/year; if you’re facing financial difficulty but want to explore NPX, please contact OAI at oai@oaiquartz.org or 405.605.7500.
- Ask your drama or English teacher for recommendations.
- Use a monologue from a play that your school performed recently, even if you weren’t part of the production.
- TV writers often have a background in theatre. Look up the writers on some of your favorite TV shows to see if they’ve written any plays.



Evaluation Criteria:

Characterization – 30%

To what extent does the applicant connect emotionally with the character in a believable manner and have clear objectives and choices?

Vocal Quality – 15%

To what extent does the applicant demonstrate facility with projection, articulation, and vocal variety?

Physicality – 15%

To what extent is the applicant's body and movement integrated into the characterization in a believable and expressive manner, with clear staging and purpose?

Professionalism – 20%

To what extent does the applicant appear prepared for the audition and follow requirements?

Potential – 20%

To what extent does the applicant show artistic potential and confidence?

[Read general information about our evaluation procedures here.](#)