

2026 Acting Applicant Guide

How to Apply:

To apply for the acting program, applicants must **choose 2 contrasting monologues to perform from the selected list of monologues at the end of this guide**. At least one monologue must be contemporary. Applicants will record their audition to submit online as part of the OSAI application.

Audition Attire:

- Comfortable, neutral attire. A simple, solid-colored shirt with jeans, pants, or a long skirt, and flats or sneakers are recommended.
- Don't wear garments that distract from your performance. High heels or other clothing that inhibit your movement are strongly discouraged. Examples of inappropriate audition attire include garments that are bulky, graphic, shredded, torn, too revealing, or too tight (e.g., crop tops, ripped jeans, shirts with characters/logos/words, or short shorts/skirts).

Choosing a Location:

- 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.
- 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.

Recording Guidelines:

- Do NOT use any chairs, props, or costumes during your audition video.
- Applicants are recommended to use a smartphone to record the audition.
- To ensure the evaluators can clearly hear and see you, no added lighting effects, filters, background music, or sound effects are permitted in your monologue recordings.
- Be aware of the frame of your video; that is your acting space. Treat it as a three-dimensional area, not just a flat screen. Before recording, walk the space so you know exactly what is visible in the camera, and make sure you're using the full depth of the frame.
- 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.

- Do NOT introduce yourself or give any other identifying information in your video recording.
- Before you begin, state 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.*

Example of a wide-angle shot:



Example of a close-up shot:



Video Upload Tips:

You may upload each monologue to your application separately, but each video should be unedited. Please label each file with the title of the play.

Some phones—especially iPhones—save videos in formats that our application platform can't read, which can cause your file to upload backwards, upside down, or not at all. If your file won't upload, it is almost always because of the file type.

For videos, MP4 or MOV files are best.

If you took your audition videos on an iPhone, your phone may save it as HEVC (video) file, and these often won't upload correctly on our application platform. We recommend first converting it to MP4/MOV file, then uploading. See tips for converting your file/s below.

Option 1: Use a converter website

- Search for "HEVC to MP4" (videos).
- Upload → convert → download → then upload to your application.

Option 2: Use a computer

- Move the file to a computer; videos usually convert automatically when moved to a computer.

Evaluation Criteria:

Characterization – 30%

Does the applicant connect emotionally with the character in a believable manner?

Does the character seem to have clear objectives and choices?

Vocal Quality – 15%

Does the applicant demonstrate a facility with projection, articulation, and vocal variety?

Physicality – 15%

Is the applicant's movement integrated into the characterization in a believable and expressive manner, with clear staging and purpose?

Professionalism – 20%

Did the applicant seem prepared for the audition? Did they follow guidelines?

Potential – 20%

Could the applicant achieve excellence with appropriate training at OSAI? Does the applicant seem to show an artistic ability that may or may not yet be developed?

Read general information about our evaluation process here:

<https://oaiquartz.org/application-selection-process>

Selected Monologues

Applicants must choose 2 contrasting monologues from the list that follows.

- Monologues must be memorized.
- Monologues should be delivered in your natural voice (i.e., no character accents).
- Choose monologues from the selected list that mean something to you or are relatable to you.
- Rehearse your monologues out loud. A friend or family member can help you memorize by following along with the script while you recite it.
- 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.
- At least one monologue must be contemporary. (i.e., Both monologues may not be classical.) Examples of contrasting monologues: one classical and one contemporary OR one comedic and one dramatic.
- Monologues may not make sense out of context, so applicants are strongly encouraged to read the full play (*not just the excerpt*) before choosing and

preparing monologues. Applicants are responsible for accessing and reading the complete play before preparing monologues.

CONTEMPORARY

Applicants must choose at least one contemporary monologue.

OAI cannot provide full scripts of the contemporary plays listed below, as they are copyrighted works. How to access contemporary scripts legally:

- Borrow a copy from your school or local public library.
- Ask a drama teacher if the school owns an acting edition.
- Purchase or rent a script through the publisher (e.g., Concord, Dramatists, Samuel French).
- Purchase a print or e-book copy from a bookseller (e.g., Amazon, Bookshop).

Contemporary – Comedic:

Almost, Maine – John Cariani

Character: Steve

Scene: “This Hurts” — Steve explains why he keeps a list of things that can hurt him

Suggested cut begins with: “I’m here to see if you can help me. I have a list of things that can hurt me...”

Ends just before: “I don’t know if love goes under ‘things that hurt me’ or ‘things that don’t.’”

Brighton Beach Memoirs – Neil Simon

Character: Eugene

Scene: Opening narration — Eugene introduces himself and his family

Suggested cut begins with: “I was born in Brighton Beach, Brooklyn, on a strange, rainy night in February 1927...”

Ends just before: “I guess you could say this is the story of how I became a man — or at least how I tried.”

Fools – Neil Simon

Character: Sophia Zubritsky



Scene: Sophia explains how “brilliant” she has become since beginning lessons

Suggested cut begins with: “Before you came here, I was the stupidest girl in all of Kulyenchikov...”

Ends just before: “I just wish I knew what brilliant meant.”

Little Women – Kate Hamill

Character: Amy March

Scene: Amy complains about being left at home instead of going to the theatre

Suggested cut begins with: “I do not see why I should be left at home just because I am the youngest!”

Ends just before: “And you will both be sorry you didn’t take me to the theatre when you had the chance.”

Contemporary – Dramatic:

A Raisin in the Sun – Lorraine Hansberry

Character: Beneatha

Scene: Act 3 — Beneatha questions whether healing the world is truly possible

Suggested cut begins with: “When I was small, we used to take our sleds out in the winter...”

Ends just before: “What about the ones who take power and destroy everything in the name of ‘progress’?”

Fences – August Wilson

Character: Cory Maxson

Scene: Cory finally confronts his father

Suggested cut begins with: “You always talking about what you give... what you done...”

Ends just before: “I’m walking out that door — before I turn into everything I hate.”

I and You – Lauren Gunderson

Character: Anthony



Scene: Anthony admits he is scared — but finds meaning through poetry

Suggested cut begins with: “You think I don’t get scared?”

Ends just before: “That’s what keeps me going.”

Our Town – Thornton Wilder

Character: Emily Webb

Scene: Act 3 (“the cemetery scene”) — Emily reflects on the beauty of life

Suggested cut begins with: “I can’t bear it. They’re so young and beautiful...”

Ends just before: “Do any human beings ever realize life while they live it — every, every minute?”

The Diary of Anne Frank – Frances Goodrich & Albert Hackett (revised by Wendy Kesselman)

Character: Anne Frank

Scene: Anne expresses her belief in goodness despite the world around her

Suggested cut begins with: “It’s really a wonder that I haven’t dropped all my ideals...”

Ends just before: “I feel that everything will change for the better.”

The Effect of Gamma Rays on Man-in-the-Moon Marigolds – Paul Zindel

Character: Tillie

Scene: Tillie presents her science project and reflects on survival

Suggested cut begins with: “Atom. What a beautiful word.”

Ends just before: “If you look closely, you can see the light still burning inside the smallest things.”

The Giver – Eric Coble (adapted from Lois Lowry)

Character: Jonas

Scene: Jonas reacts to discovering the truth about “release”

Suggested cut begins with: “Why did they lie to us?”

Ends just before: “At least then I’d be alive.”

The Glass Menagerie – Tennessee Williams

Character: Tom Wingfield

Scene: Scene 3 — Tom explodes in frustration about being trapped

Suggested cut begins with: “You think I’m crazy about the warehouse?”

Ends just before: “All I have are dreams — and if I don’t get out, they’re going to tear me apart.”

CLASSICAL

Classical plays listed below are in the public domain, and they may be read online for free. Links are included below.

Classical – Comedic:

As You Like It – William Shakespeare

[Full play available online: MIT Shakespeare Edition](#)

Character: Rosalind (disguised as Ganymede)

Scene: Act 3, Scene 5 — Rosalind scolds Phebe for rejecting Silvius

Suggested cut begins with: “And why, I pray you? Who might be your mother...”

Ends just before: “Sell when you can: you are not for all markets.”

Much Ado About Nothing – William Shakespeare

[Full play available online: MIT Shakespeare Edition](#)

Character: Benedick

Scene: Act 2, Scene 3 — Benedick realizes Beatrice may love him

Suggested cut begins with: “This can be no trick: the conference was sadly borne...”

Ends just before: “No! The world must be peopled!”

The Importance of Being Earnest – Oscar Wilde

[Full play available online: Project Gutenberg Edition](#)

Character: Gwendolen Fairfax

Scene: Gwendolen explains why she can only love a man named “Ernest”

Suggested cut begins with: “My ideal has always been to love someone of the name of Ernest.”

Ends just before: “If you were anything else, I should be obliged to fall in love with someone else entirely.”

Classical – Dramatic:

Candida – George Bernard Shaw

[Full play available online: Project Gutenberg Edition](#)

Character: Eugene Marchbanks

Scene: Marchbanks argues that Candida was meant for passion, not duty

Suggested cut begins with: “You think you understand her because she keeps your house...”

Ends just before: “I would rather be a boy who loves her truly than a man who never sees the miracle beside him.”

Henry IV, Part I – William Shakespeare

[Full play available online: MIT Shakespeare Edition](#)

Character: Hotspur

Scene: Act 1, Scene 3 — Hotspur recounts why he refused to hand over prisoners

Suggested cut begins with: “My liege, I did deny no prisoners...”

Ends just before: “Let not his report come current for an accusation betwixt my love and your high majesty.”

Henry IV, Part I – William Shakespeare

[Full play available online: MIT Shakespeare Edition](#)

Character: Lady Percy

Scene: Act 2, Scene 3 — Lady Percy begs Hotspur to confide in her

Suggested cut begins with: “O, my good lord, why are you thus alone?”

Ends just before: “I must know it, else he loves me not.”



Julius Caesar – William Shakespeare

[Full play available online: MIT Shakespeare Edition](#)

Character: Mark Antony

Scene: Act 3, Scene 1 — Antony vows vengeance over Caesar's body

Suggested cut begins with: "O pardon me, thou bleeding piece of earth..."

Ends just before: "Cry 'Havoc!' and let slip the dogs of war."