

TRANSFER TO A BACHELOR'S DEGREE FOR THEATRE STUDENTS

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Handbook for your
transition to a 4-year
college for interested
theatre students.

TO BEGIN WITH. . .

Congratulations! You have made it through your first degree. You either have, or are about to have an A.S. in Theatre from LaGuardia Community College. That is an amazing accomplishment. Now you are probably thinking, “what is my next move?” Well, I would suggest you look at transferring to a four-year program to get your Bachelor’s Degree. There you will build on the great training you received here, make connections, and really clarify the kind of theatre-artist you want to become. To begin that process, I would start by narrowing down where you want to train to become that artist.

*Below is a list of some great theatre schools that I can think of at the moment. Most of them are in the Northeastern United States and several are schools that our students have attended. This is by no means a complete list. There are many great schools, but these are a great place to start.

I. There are a couple of things to look for in each of these programs:

- a.) Look at what degrees are offered: **BFA** vs. **BA**.
 1. The difference between a **BA** (Bachelor of Arts) and a **BFA** (Bachelor of Fine Arts):
 - a. A **BFA** in Theatre (usually you’ll pick your area of emphasis) is a more specific degree in a concentration. A BFA in Acting, for example, is usually a “conservatory” of actors all training in the same class or series of classes to become professional actors.
 - b. A **BA** in Theatre will give you more of a general study in Theatre.
 - c. There are benefits to either degree. I will say that if you are interested in acting professionally, I would opt for the BFA in Acting.
 - d. However, there are many BA in Theatre programs that are built very much like a BFA. Look at what each school offers and go from there.
 - e. There are very few BFA degrees in Directing, so if that is your desired career track, I would recommend picking a really solid theatre school that appeals to you and going for a BA in Theatre there. While doing that, you can ask that you are given as many directing and assistant directing opportunities as are available to you in their programs, and it may even be wise to ask about such opportunities when meeting with potential schools.
- b.) If you are interested in pursuing acting, look at whether or not they do a showcase for agents and casting directors at the end of the degree.
- c.) Look at where the school is located and decide if you are comfortable moving or if you’d like to stay local.
- d.) Look at notable alumni.
- e.) If you find a school that seems interesting to you, email admissions and ask if they can put you in touch with a current student so that you can see how they’re liking the program.
- f.) If you can, try to visit the school.

g.) Find out what kind of financial aid they offer and how much it costs to go there. Many BFA programs make having a job very difficult as they are a full load of work most days of the semester, so that is something to consider.

II. Theatre Schools to look at:

1. CUNY Brooklyn College (Brooklyn, New York)
<https://www.brooklyn.edu/academics/programs/theater-bfa/>
 - a. BFA Acting Application Deadline: **Fall Deadline** (Freshman or Transfers): February 1; (December 1/15 for International Students). BFA application a tape and callback.
 - i. BFA Supplemental Application can be found here (it has to be filled out as well).
<http://depthome.brooklyn.cuny.edu/theater/images/bfa-acting.pdf>
 - b. Application Fee: \$70 (this is for the the CUNY Application which allows you to select up to four schools to apply for).
 - c. Audition Dates: Self-tape audition must be submitted by January 29 at midnight, more information here:
<http://depthome.brooklyn.cuny.edu/theater/images/bfa-acting.pdf>
 - d. BA Theatre
 - i. Application Deadline: February 1; (December 1/15 for international students)
 - e. Application Fee: same as above
 - f. No Audition necessary
 - g. Contact the theatre department with questions at: 718-951-5666
 - h. **Can ask to speak to LaGCC Alumni who are or have attended in recent years**
2. Boston University (Boston, Massachusetts)
<https://www.bu.edu/cfa/academics/find-a-degreeprogram/school-of-theatre/acting/>
 - a. BFA Acting
 - i. Application Deadline for Transfers: March 15
 - ii. Application Fee: \$80
 - iii. Audition Dates: Performance pre-screen Self-tapes due: March 15, 2023 / Invited auditions: March 25 & 26
 - iv. ***Can ask to speak to LaGCC Alumni who are or have attended in recent years**
3. Pace University BFA Film, Television, Voice-Over and Commercial Acting (New York, New York)
<http://performingarts.pace.edu/bfa-acting-television-film-voiceovers-commercial>
 - a. Application Deadline: Early Decision, November 1; Final Deadline, December 1
 - b. Application Fee: unclear – \$50 or more.

- c. Audition Fee: \$80
 - d. Audition/Portfolio Dates:
 - i. BFA Acting, BFA Film/TV/Voice Over/Commercial, BFA Musical Theatre, BA Directing, BA Stage Management: January 3.
 - 1. Callbacks within two weeks of submission
 - e. *Can ask to speak to LaGCC Alumni who are or have attended in recent years
4. Carnegie Mellon University (Pittsburgh, Pennsylvania)
<http://www.cfa.cmu.edu/pages/school-of-drama> and for applications
<https://www.drama.cmu.edu/admission/undergraduate/>
- a. Application Deadline: December 1
 - b. Application Fee: \$80-\$100
 - c. Audition Fee: \$120
 - d. Audition Dates for BFA in Acting and BFA in Musical Theatre: Self tape via Accepted on December 1
 - e.
5. SUNY Purchase (Purchase, New York)
<https://www.purchase.edu/academics/acting/> for application info:
<https://www.purchase.edu/admissions/audition-and-portfolio-guidelines/acting/#dates>
- a. BFA Acting
 - i. Application Deadline: January 1
 - ii. Application Fee: \$50
 - iii. Audition Fee: \$55
 - iv. Self-tapes due January 8 / Callbacks Saturday, January 27, Sunday, January 28, and Saturday, February 24
 - b. BA Theatre & Performance
 - i. Application Deadline: January
 - ii. Application Fee: \$50
 - c. *Can ask to speak to LaGCC Alumni who are or have attended in recent years
 - d.
6. Lehman College (Bronx, New York)
<http://lehman.edu/academics/arts-humanities/music-multimedia-theatre-dance/theatre-dance.php>
- a. BFA Multimedia Performing Arts Application Deadline: Feb 1 (can use CUNY application)
 - i. Application Fee: \$70
 - ii. Audition: Contact Theatre Department for more information.
 - b. BA Theatre
 - i. Application Deadline: Feb 1 (can use CUNY application)
 - ii. Application Fee: \$70
 - iii. No Audition
 - c. *Can ask to speak to LaGCC Alumni who are or have attended in recent years

7. Dean College (Franklin, Massachusetts)
 - http://www.dean.edu/school_of_the_arts.aspx
 - a. Transfer info:
 - <https://www.dean.edu/admissions/new-students/transfer-students/transfer-application-process/>
 - b. BFA in Acting, BFA in Musical Theatre, BA in Performance Application Deadline: March 15 (please contact department for more information)
 - c. Audition Information: https://admission.dean.edu/portal/audition_theatre
 - i. Offers both in-person and video submissions. For those not able to make an in-person audition contact Joe Zumbo at jzumbo@dean.edu for more details
 - d. Application Fee: Apparently \$0
 - e. *Can ask to speak to LaGCC Alumni who are or have attended in recent years

8. Julliard (New York, New York)
 - <https://www.juilliard.edu/drama/college/acting/bachelor-fine-arts>
 - a. Application Deadline: December 1
 - b. Application Fee: \$110, but they offer fee waivers (Juilliard is tuition-free if you get in...)
 - c. Audition Dates: There are many, and all of the audition times in New York are filled up. See the form here:
 - <https://www.juilliard.edu/arm/drama/college/acting/bachelor-fine-arts>

9. Tisch School of the Arts (New York, New York) - <http://tisch.nyu.edu/drama>
 - a. BFA in Acting or Musical Theatre
 - b. Tisch Undergrad Theatre is broken up into 10 Studios:
 - i. Stella Adler, Experimental Theatre Wing, Playwrights Horizons Theatre School, Atlantic Acting School, New Studio on Broadway, Production and Design Studio, Stonestreet Studios Conservatory for Screen Acting & Production, The Meisner Studio, Lee Strasberg Theatre & Film Institute, The Classical Studio
 - ii. Each program has it's own approach to theatre and acting but all share the same application process. You apply on the Common App, then you upload your materials, then you set up an interview
 - c. Application Deadline: March 1 (hard deadline is April 1)
 - d. Application Fee: \$65
 - e. Audition Dates for the Acting Programs: Schedule your Artistic Review by April 8 – they take place April 11 & 12.
 - f. Go here for more information and look for Artistic Review Guidelines:
 - <https://tisch.nyu.edu/drama/admissions/how-to-apply/deadlines/external-transfer>

10. SUNY New Paltz – <https://www.newpaltz.edu/theatre/>
 - a. Application Deadline: May 1 (for transfers)
 - b. Application Fee: \$50

- c. Audition Dates: Contact: dohertyc@newpaltz.edu to set up an audition or to get more information.
 - d. Admission information: <https://www.newpaltz.edu/fpa/theatre/admission/>
 - e. *Can ask to speak to LaGCC Alumni who are or have attended in recent years
11. Salem State University - <https://www.salemstate.edu/campus-life/arts/theatre>
- a. Application Deadline: August 1 or earlier (talk to theatre department)
 - b. Application Fee: \$50 application
 - c. For BA in Theatre, No Audition
 - d. For BFA in Theatre (Acting or otherwise) there is a audition or portfolio review.
 - e. Next Audition: Saturday, January 20
 - f. Please contact Ashley O'Toole at aotoole@salemstate.edu or 978.542.4312 to schedule your BFA audition/portfolio review.
12. Fitchburg State – <http://www.fitchburgstate.edu/academics/undergraduate/undergraduate-day-programs/communications-media/theater-concentration/>
- a. Application Deadline: April 15 for transfers
 - b. Application Fee: \$35
 - c. Contact theatre department for information on auditions
13. Western Connecticut State University - <http://www.wcsu.edu/theatrearts/musical-theatre/>
- a. BFA Musical Theatre
 - i. Application Deadline: March 1 (but check with department heads)
 - ii. Application Fee:
 - iii. Audition Dates: On campus dates: Saturday, February 3, 2024
Friday, March 1, 2024 and National Unified Auditions (500 8th Ave, Rm. 306) on January 26, 2024 from 1:00-6:00
 - iv. More audition info here:
<https://www.wcsu.edu/theatrearts/musical-theatre/>
 - b. BFA Acting
 - i. Application Deadline: March 1 (but check with department heads)
 - ii. Application Fee:
 - iii. Audition Dates: Saturday, February 3, 2024, Friday, March 1, 2024
 - iv. Audition must be scheduled. Audition info is here:
<https://www.wcsu.edu/theatrearts/theatre-arts-prospective-students/theatre-arts-bfa-acting-auditions/>
 - c. BA Theatre
 - i. Application Deadline: March 1 (but check with department heads)
 - ii. Application Fee: \$50
 - iii. No Audition

*Backstage also put out a list of 25 great acting conservatories around the country. I agree with many of them, and what's nice about their list is that they give a little

overview of the school and why it's on their list. Here is the link to that list:

<https://www.backstage.com/backstage-guides/25-acting-colleges-you-need-know/>

III. Deadlines:

1. Check each school for when the application is due (most are due in the fall/winter for entry into the fall of next academic year, but they vary so start looking into the programs that seem interesting to you now to find out when they're due for each program). Most BFA programs don't allow starting in the spring semester and most BFA programs (especially in acting) want you to start at the beginning of their training, but this varies from program to program. That may sound lame, but remember, it's more time to hone your skills. Also bear in mind that while starting at the beginning of actor training feels like a rip-off, you are gaining so much from these schools (training, a great school on your resume that can open doors, connections to directors and professionals in school, a showcase for agents and casting directors, etc.).
2. I would recommend finding 5-10 programs that are interesting to you and applying to all of those schools. That is a wide enough net to ensure that you get into one of the schools you are interested in.
3. I would also say that if you find 1 program that you have your heart set on and you don't get accepted the first year that you audition, you can always wait a year, keep auditioning for anything you can find professionally, build your resume, and audition again next year. In fact, if this is only place you want to go, audition as many times as it takes for you to get in.

IV. The Audition:

1. If you plan to act and want to do one of the top BFA Acting Conservatories, you will need to audition. They vary in what they want in terms of the audition, but in general you will need two contemporary monologues (preferably from the last 5 to 10 years) and two classical monologues (picking Shakespeare is always a safe bet for this). I would say that having these four monologues is the bare minimum that you will need, so if you have the time, prepare two or four more. Create a little monologue journal that has all of the pieces you would feel comfortable presenting in an audition and carry it with you at all times. **Always check with the theatre department of the school you are auditioning for to get specifics on auditions – they vary from school to school.**
2. Most schools will ask you to present two 2-minutes contrasting pieces, one contemporary and one classical, and then in the audition you will very often be asked if you have anything else. For the first two you do: find two pieces that you LOVE. They need to be contrasting which generally means one should be comedic and one should be serious.

***Look for pieces now!!!** If you want to send me ideas for pieces, please feel free: jcaldwell@lagcc.cuny.edu, ssertich@lagcc.cuny.edu

V. Looking for Monologues:

- a.) Here is a link to our monologue catalogue. We are constantly updating this and adding more monologues. This is a great place to start.
<https://drive.google.com/drive/folders/11n6UaVlu43oi9oaGYhsrudsGeoDC6slw?usp=sharing>
- b.) Here's how I would go about finding a contemporary monologue:
 1. Go to Drama Book Shop: 250 W 40th St #1, New York, NY 10018
 2. Look at plays by the below list of playwrights; find if a play has a character within your range (age, gender, etc.); flip to see if that character has any monologues in the play (don't piece together dialogue meant to be dialogue); read the monologue and see if it appeals to you

OR

3. Go to Drama Book Shop and look at their monologue book collection; look for monologues that are spoken from characters that you could play; find one that you like AND THEN read the play. You always have to read the play to know the context of what you're saying. Don't get caught not doing the work.

To help start you in the right direction with finding contemporary monologues, below are some great playwrights to consider (not all are from the last 5-10 years, but are such good playwrights that their work is still done in many auditions):

Ayad Akhtar
August Wilson
Marcus Gardley
David Adjimi
Lauren Yee
Rajiv Joseph
Rinne Groff
Kia Corthron
Sarah Ruhl
John Patrick Shanley
Dominique Morisseau
Sam Hunter
Annie Baker
Lynn Nottage
Suzan Lori-Parks
Bruce Norris
Sam Shepard
Itamar Moses
Lucy Thurber
Nilo Cruz
Stephen Adly Guirgis

Gina Gionfriddo
Brandon Jacob Jenkins
Adam Bock
Adam Rapp
Theresa Rebeck
Young Jean Lee
John Logan
Amy Herzog
Sarah Treem
Tracy Letts
Christopher Shinn
Julia Cho
Naomi Izuka
Robert Askins
Will Eno

VI. Preparing Contemporary Pieces:

1. Start now. Really. The longer you have a piece in your system, the more ownership you will feel over it.
2. What I do when I work on monologues:
 1. Read the play
 2. Play – play around with my natural impulses for the character
 3. Find a room and set up the camera on your phone and film you doing 3-5 takes of the piece
 4. Watch the takes – keep what you like in your choices and throw away the rest; remember that by doing this you are getting to see what they will see so create something you like to see with your piece
 5. Keep doing 3-5 takes for as long as it takes (I usually do maybe one hour of work on a monologue on two different days).
 6. Then show it to someone you trust – whose taste in acting you agree with and who knows how to give you feedback that will help you (only do this once you feel very confident about your choices and interpretation of the monologue)
 7. Don't show it to more than one person – I just feel that too many cooks in the kitchen gets an actor confused
 8. Keep in mind that this is theatre – use your voice and body, be physical with your character, move around, make blocking and vocal choices that help tell the story of who this character as lived through you
 9. Interesting choices AND choices that really represent who you are and what you do well are always great
 10. Tell the story: remember that you are giving a performance in 2 minutes. So it will help you to create as full a visual story as you can with your piece. Help them see who you are, where you are and who you're talking to.

VII. You Will Need a Headshot and a Resume:

A.) Resume building:

- a. **Basics of a professional actor resume**
- b. An acting resume is ALWAYS only one sheet of paper. No exceptions.
- c. It must have enough white space to be read easily
- d. If you are sending a hard copy: It should be sized to fit a 8×10 headshot so that you can staple it to the back. If you are sending a digital copy: a standard one sheet in pdf format will be great.
- e. Use standard fonts such as Arial or Times New Roman.
- f. Do not cram the resume with too many things. Keep it simple and relevant.
- g. Do not use any colors. It's just black and white, plus headings for sections.
- h. Never lie on your resume. You'll be surprised how quickly that gets out.

*Generally, in terms of what to put down for your acting credits, put any production you've been in dating back to high school. Don't put scene-work you've done in class.

B.) Headshots:

- a. Headshots are now in color so if you have one in black and white, it's time to get a new one.
- b. Really the only thing you want with your headshot is that it looks like you and that you feel good about how you look in it.
- c. Professional headshot photographers have you do a variety of outfits in a variety of locations to get the widest variety of looks.

Break Legs and Make Us Proud!



Fred Galyean

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(678) 571-6523

Height: 6'2" Weight: 190 lbs.

FILM

MACBETH	Supporting	Armes Movie Factory
A SCOOP AND A SLICE	Lead	Fly By Productions
THE DEVIL'S ELBOW	Supporting	Dynamice Entertainment
IN A SEA OF SOUND AND SILENCE	Supporting	Embark Films
GIFT OF ZARA (Pilot)	Supporting	Doyenne Ave Productions
CALL TO ACTION (Pilot)	Supporting	Frameworkx Media
SHADOW CREATURE	Supporting	Chaparral Pictures
FORESIGHT	Supporting	48 Hour Horror Film Fest

THEATER

NICK'S FLAMINGO GRILL	US/ Napier and Hammond	Alliance Theatre
WOKE	Frank	Essential Theatre
FALLOUT	David	Onion Man Productions
A FIRING AFFAIR	Adam Adamson	Onion Man Productions
ONION HEADS SKETCH COMEDY	Various Roles	Onion Man Productions
UNCLE TOM'S CABIN	Augustine St. Clare	SGI
UNCIVIL WARRING	JayJay Miller	Atlanta Black Theatre Festival
VARIOUS SCRIPTS (Readings)	Various Roles	Working Title Playwrights
FRIENDLY'S FIRE	Todd	Classic City Fringe Fest
ROMEO AND JULIET	Mercutio/Paris	Circle Ensemble Theatre
DONKEY	Steve Ryan	Rose of Athens
ADVENTURES OF HUCKLEBERRY FINN	Various Roles	Rose of Athens
OLEANNA	John'	Town & Gown Players
PICASSO AT THE LAPIN AGILE	Freddy	Town & Gown Players
ONE FLEW OVER THE CUCKOO'S NEST	Cheswick	Town & Gown Players
CRAVE	A	Town & Gown Players

COMMERCIALS

*Conflicts available upon request

TRAINING

SCENE STUDY	Edward Fogell	Chicago Actor's Studio
CREATING CHARACTERS	Steve Merle	Act One Studios
MEISNER & LINKLATER VOICE	Kent Klineman	Act One Studios
MOVEMENT	Deborah Robertson	The Actor's Center
IMPROV FOR ACTORS	Norm Holly	Second City Training Center
COMMERCIAL TECH	Jane Heitz	Act One Studios
INDUSTRIAL FILM & EAR PROMPTER	Cheryl Armstrong	Act One Studios
SCENE WORK	Robert Pralgo	Pralgo's Acting Class
ON CAMERA 2	Alex Collins	Drama Inc.

SPECIAL SKILLS

Mime, Basic Guitar, Roller Skating, Balloon Sculpting, Dog Training, Manual Transmission

