



UNIVERSITY OF MONTANA SCHOLARSHIP INFORMATION

Each year at the Thespian Festival the University of Montana awards several U of M School of Theatre/Dance scholarships in Acting and Technical theatre to deserving high school seniors. Interested applicants are urged to follow all steps listed and are reminded that they must register for scholarship audition and interview times at the Thespians registration table on Friday morning. Applicants must be declared majors in Theatre/Dance when they enroll at U of M to be able to receive the scholarship. Applicants will need to provide their full contact information including, school, personal address and phone number.

Acting Scholarship

The Acting audition should consist of two contrasting pieces in the age range of the actor. Both should be dramatic in nature, no poetry or narrative. The combined elements of the audition should not be longer than three minutes.

Dance Scholarship

Applicants for the Dance Scholarship should bring a cover letter introducing themselves and describing why they would be interested in studying dance; a dance resume; and should be prepared to perform a 1 1/2-2-minute solo that best shows their work as a dancer.

Acting, Design/Tech and Dance applicants also need to send:

1. An authorized transcript
2. A letter of support from the applicant's drama teacher
3. A letter of support from another teacher or supervisor
4. A letter of interest addressed to the U of M School of Theatre and Dance explaining what scholarship the applicant is applying for and why.

Design/Technical Scholarship

Applicants for this scholarship need to provide a portfolio with evidence of skills and ability, both artistic and technical. Items that can be included in the portfolio are: production photos, art class projects, shop class projects, stagecraft class projects, evidence of drawing skills, evidence of drafting skills, evidence of sewing skills, etc. Both the Acting and Design/Tech applicants also need to send:

1. An authorized transcript
2. A letter of support from the applicant's drama teacher
3. A letter of support from another teacher or supervisor
4. A letter of interest addressed to The University of Montana School of Theatre/Dance explaining what scholarship the applicant is applying for and why.

ACTING RÉSUMÉ

Unlike other industry resumes, it is necessary to include personal information and characteristics on a performance resume. Include information such as your height, weight, hair and eye color.

Your resume is a one-page list of your significant theatrical experience—stage roles, training, education— plus your physical description and personal contact information. Its goal is to help directors know more about you to help them decide if you should be cast.

Typical Resume Format



There's a standard format for resumes that, while not a hard-and-fast rule, is typically followed. You use only one 8 1/2" x 10" page, so arrange your space carefully. The format will cover the following nine ingredients and typically are in this order.

1. Start with, logically enough, your name. Bold face, center.
2. Give your physical description—height, weight, hair and eye color, and vocal range. If you're a singer, specify the notes. Non-singers will use a generic term like "baritone" or "alto." Some actors include clothing sizes although that seems pointless to me.
3. List contact information—your phone (or answering service) number, mailing address, email address, and get into the habit of checking it your email regularly.
4. Experience. Subdivide it into "film," "television," "stage," "voiceover work," "commercials," and "other" such as trade shows, theme parks, or cruise ships. You'll want to devise a table to organize the categories in columns. This can be a bit tricky at first, so be patient.

Column One: Name of play or movie.

Column Two: Role you played.

Column Three: Name and location of the theatre, the director's name. (It is common to save space by abbreviating "director" to "Dir.") If you appeared with a "name" actor, that can be included here.

DESIGN/TECHNOLOGY RÉSUMÉ

The resume is often the first impression the employer receives. It should stimulate interest in your skills and abilities to the point where interview is scheduled and later convinces the employer to offer you the job. Remember, the resume is not a life story, but a short, one-page single side, listing of your qualifications and past work experience. It should catch the eye, stimulate interest and support your career goals.

The average time a potential employer first looks at a resume to decide if they might be interested in hiring that individual is 45 seconds. Be sure that your resume is written, designed and structured in a way that peaks the interest of a potential employer. There are many different ways to construct a resume. The best resumes reflect the applicant's individuality. However, in all circumstances a resume must be neat, well laid out, easy to read and entirely truthful. Resumes should contain the following information:

Your name, complete mailing address, email address, telephone, mobile phone and FAX numbers: Your name should appear in a prominent manner and position. It should be the same name you use for program credit. Your address, the telephone, mobile phone and FAX numbers (all with area code) should be current. Until you have established a permanent address, you may list both a "current" and "permanent" address and telephone number. Often a parent's address and phone is used. If you have a separate phone, list it accordingly. The point is for a potential employer to conveniently contact you about future employment opportunities.

Title or job experience: Often a title - Scenic Designer, Pattern Drafting and Draping, Construction and Rigging, etc. - is listed within the name block to better clarify your work objectives and to reinforce the work experience you list in the resume body.

Work experience: This is a listing of previous jobs. It is common to list your work experience in reverse chronological order, most recent to least recent. Recent work is always more closely scrutinized. The jobs may be grouped into generic categories (Lighting Design, Head Carpenter, etc.), or by organization (your high school, community, professional and summer theatres, etc.). Non-theatre work experience is normally listed separately as "Other Work Experience." When listing non-theatre work experience include a summary job title (i.e., short-order cook; heavy equipment salesman, typist, etc.)

Education: Again, this is usually listed in reverse chronology with your most recent educational experience first. Your school (attendance dates), (Graduation date should be prefaced with

"expected," if not yet confirmed.) Apprenticeships, internships, special institutes and additional "academic" studios should also be included (night school, correspondence courses, etc.)

Honors and Awards: Include these if they are pertinent to the job, your career, or are impressive in demonstrating leadership or intellectual abilities or acumen.

Related Skills: This "catch-all" category is a place to show your breadth and depth of knowledge not generally considered job related. Training and experience in health and safety (CPR, Red Cross First Aid), home maintenance skills (wall papering, plumbing, etc.), sewing skills (draperies, upholstery) all demonstrate your potential value to an employer. If you want to describe the skills (or other areas) start the phrases with an action verb, i.e. planned new construction space, installed computer check-out for costume rental, renovated gel storage, etc. Never underestimate the life skills you have. These skills may give you an edge over some other applicant when a potential employer looks to fill a position with in his/her company.

References: List three references (more can be added). Each reference should be individuals who can speak to your training, scholastic and work experience. Personal references speaking to your character should not be included. It is much more important for potential employers to contact individuals who know your work and work ethic.

Always, first ask permission before you list any individual as a reference. Make sure you include their name as they wish to have it appear, their title, business address and phone number (include area code), e-mail and FAX numbers. If you also list their home telephone or personal mobile phone, make certain they have given you permission to list these numbers.

Professional Look: The key to any resume is that it reflects on you. The resume must be on resume quality paper - standard 8 1/2" x 11" is the most common. Smaller sizes tend to "fall" into the middle of stacks of resumes and larger sizes prevent tidy packing and are often removed as annoying. The resume must not have typographical errors or misspelled words. Your resume must be printed using a high quality printer. Dot printers and shadowy xerographic copies will certainly pre-dispose the employer to rank your application lower than other who have applied. If you are not personally capable of generating a quality resume, pay, barter or beg for someone to help you.

THE COVER LETTER

The cover letter is designed to spark the interest in a potential employer in order for your resume to be read and an interview scheduled. The letter should be professional in nature, yet personable. Avoid using a passive voice when writing the letter. Employers want active, intellectual and participatory employees. When at all possible, write the cover letter so it is geared specifically to the theatre and the job you are seeking. It consists of three parts - the opening paragraph, the middle paragraph(s) and a closing paragraph. Each paragraph has a specific purpose.

The opening paragraph explains to the employer specifically what position you are applying, how you heard about the position and your knowledge of the theatre, its location or its reputation. If you are simply submitting a letter of inquiry about job possibilities, it is beneficial to indicate why you are interested in working for that specific theatre.

The body of the letter should state your reasoning as to why you are the most qualified person for the specific job. The cover letter should refer to the enclosed resume and reinforce your skills and abilities as they pertain to the job description. This part of the cover letter should also include recent, current and potential work not referenced in your resume. Do not simply repeat and expand on the resume. Use the resume as a springboard for discussion where appropriate.

In the closing paragraph re-state how much you want to work for the theatre and that you look forward to an interview. If you are going to be in the same city as a potential employer, include your availability for an interview and your contact information. If it will only be a phone interview be



certain to put down your complete phone number, mobile phone and email address. When possible, make yourself available for an interview at the convenience of the potential employer, but if you have any time restrictions (i.e., evenings and weekends, or between some specific dates) make sure that those times are mentioned in the cover letter.

Be sure that your complete mailing address, telephone number (both home and mobile) and your email address are included in the letter. Your name should be typed at the bottom of the letter leaving enough space for your signature between the body of the letter and your typed name.

THE PORTFOLIO

This critical package of drawings/draftings, rendering, photographs and research contains the visual proof of your work that is included in your resume and cover letter. It must be neat, well organized and reflective of your artistic and technical abilities. Just as there is no one, "right" way to construct and organize your resume, and cover letter, there is also no one, "right" way to create a design/technology portfolio. There is a recent trend to scale down the traditional, portfolio, one that is large enough to accommodate 24" x 36" sheets of drawings and large renderings, into a smaller format that displays 8 1/2 x 11 reproductions. The advances in xerographic reductions and color reproductions of original work and 35 mm slides have allowed some practical rethinking. However, it is the generation and collection of the original work that is critical. Keep all drafting, both classroom exercises and production projects. Keep all sketches, drawings and renderings for productions both exercise and realized. Keep copies of all drawings you have worked from, i.e., blue lines, copies of renderings and painter's elevations, etc., for projects you have built, created additional detail drawings from, designs you have patterned, draped, laid out, etc. Keep anything that is the genesis of your creative work. Photograph your projects whether it is a prop you have built or an unusual scenic, costume piece or a "lighting look." Lighting and sound work, while essentially ephemeral, still begin with paper in both design and detailing of cues. Paperwork is necessary to put in the portfolio as the "springboard" for discussions.

A portfolio, like the resume, is constantly changing. New projects are added while older ones may be removed or re-ordered. Like the resume, it must also restructure itself for specific jobs. A design portfolio will not help in a shop carpenter situation. However, much of the same material can be used. A cutter/drafter will re-order the information when applying for a design position. Thus, the "folio" must allow change and growth. It must always, however, look finished, tidy and well organized.