



ROYAL  
BIRMINGHAM  
CONSERVATOIRE

## INTERNATIONAL APPLICANT GUIDANCE FOR ONLINE AUDITION (FEMALE)

### Your Audition

#### ESSENTIAL CRITERIA

Once you have applied for your chosen course, you can submit a DVD or a video link (e.g youtube channel) audition if you are an international student and are unable to attend an audition in the UK.

You are **not** required to pay an audition fee.

DVDs should be sent to - **Royal Birmingham Conservatoire (Acting), Birmingham City University, 200 Jennens Road, Birmingham, B4 7XR.**

Video link auditions should be sent to [conservatoire.international@bcu.ac.uk](mailto:conservatoire.international@bcu.ac.uk).

All auditions should be submitted within four weeks of submitting your application form.

Please ensure that we can see the whole of your body throughout the audition – it is not necessary to provide close-ups or produce an edited piece of television, but you should ensure that the sound quality is sufficient for us to make an accurate assessment of your voice. You should supply the title, author and, if relevant, translator details with your speeches.

**You are required to fulfil all online audition criteria.** If you have purposely missed, certain elements of your online audition you need to specify whether this is because you intend on attending a live recall audition and therefore the online component is your initial audition.

#### SPEECHES AND FEEDBACK

You should present two speeches which will be submitted to the course director. You should give a brief resume of the plays and characters, and what happens immediately before and after the scenes presented. You should also include reasons for your choice of speeches and your motives for attending drama school.

You must prepare and memorise two contrasting speeches from different plays, one of which must have been written in the last 20 years and one of which must be from an Elizabethan / Jacobean play. A suggested list of Elizabethan / Jacobean pieces can be found in 'Suggested Audition Selections', below.

Each selection should be no more than two minutes in length and suitable for your gender, age and experience (you may be stopped if a speech exceeds two minutes in length).

All speeches should be from published plays. Excerpts from film script, television dramas and unpublished plays are not advisable.

You should have read the whole of the play from which a speech is taken and be able to provide the correct title, name of the author if relevant and translator.

It is preferred that the content of the speeches should be something to which you can relate and understand. It is not advised that you attempt an accent unless you are entirely confident of its accuracy and only if it is appropriate to the speech.

Any performance choices you make should be justifiable within the text. The performance should reveal an understanding of the scene and character and an ability to create and share appropriate emotions and atmosphere. Try to make sure that any vocal and physical interpretation you do is strictly relevant.

### **Criteria for Speeches**

- Energy
- Achievement of contrast  Choice of speeches
- Creation of environment
- Spatial awareness
- Use / handling of language
- Suitability of physicalisation  Power to hold an audience
- Identification with character
- Potential for development through training

### **SONG**

Your song will be viewed and assessed by the Head of Singing. As with your acting selections, your song should be a published work with accompaniment.

We are interested to see how you interpret a song and its content. We appreciate that some candidates are not experienced singers but we do not believe that this stops anyone from expressing the style and content of a song. It is important that you choose a song suitable for your voice, gender and age.

### **Song criteria**

Qualities: including speech, twang, falsetto

Technique: including breathing, body alignment

Story Telling: journey of the song

## DEvised PIECE OF MOVEMENT

You should perform a devised piece of movement for a maximum of two minutes where the course director can see your whole body in motion. Alternatively, if you have footage from a show or production that you have been involved in, you could submit that instead.

### Movement criteria

Focus and Concentration	Physical confidence
Imaginative and creative response	Ability to transform
Listening and responding	Engagement
Physical coordination	Flexibility
Sense of Rhythm	Posture/Stance

## CRITERIA FOR AUDITION ASSESSMENT

The assessment of each candidate is based upon a set of criteria used consistently by staff, who comment on and mark the work shown.

## DECISION ON AUDITION

Decisions for international students applying via video/DVD may take up to 30 days of our receipt of your audition. If a decision cannot be reached regarding your audition, you may be asked to attend a recall audition in person in the UK. A schedule of recall dates is listed on our website. Should you not be offered a place, you can re-apply for the following academic year. Feedback is not provided for online auditions.

## Suggested Audition Selections for Women

The following list are suggested pieces only, and are not mandatory. If you have your own ideas, please do not hesitate to use them:

Female 18 – 20

*Isabella (Women Beware Women)*

*Act 1 Sc 2 lines 158 – 185*

From: "Marry a fool ..." To: "When my best friend's distress'd? What is't afflicts you, sir?"

*Julia (Two Gentlemen of Verona)*

*Act 1 Sc 2 lines 105 – 130*

From: "Nay, would I were so angered with the same." To:  
"Now kiss, embrace, contend, do what you will."

*Diana (All's Well That Ends Well)*

*Act 4 Sc 2 lines 55 – 77*

From: "When midnight comes, knock at my chamber window..."  
To: "To cozen him that would unjustly win." (*ignoring Bertram*)

*Cressida (Troilus and Cressida)*

*Act 3 Sc2 lines 114 – 130*

From: "Hard to seem won; but I was won, my lord..." To:  
"My soul of counsel from me. Stop my mouth."

*Helena (All's Well That Ends Well)*

*Act 3 Sc 2 lines 101 – 131*

From: "'Till I have no wife I have nothing in France...." To:  
"For with the dark, poor thief, I'll steal away."

*Annabella ('Tis Pity She's A Whore)*

*Act 5 Sc 1 lines 1 – 23*

From: "Pleasures, farewell, and all ye thriftless minutes...." To:  
"The torment of an uncontrolèd flame;"

*Gaoler's Daughter (Two Noble*

*Kinsmen) Act 2 Sc 4 lines 1 – 33*

From: "Why should I love this gentleman?"

To: "And this night; ere tomorrow he will love me."

**Female 21 – 25**

*Margaret (Henry VI ii)*

*Act 3 Sc 1 lines 4 – 41*

From: "Can you not see, or will ye not observe...." To:  
"Or else conclude my words effectual."

*Annabella ('Tis Pity She's a Whore)*

*Act 5 Sc 1 lines 1 – 37*

From: "Pleasures, farewell, and all ye thriftless minutes...."

To: "I long have died in." (*ignoring Friar*)

*Sylvia (Two Gentlemen of Verona)*

*Act 4 Sc 4 lines 11 – 36*

From: "O Eglamour, thou art a gentleman-...."

To: "That I may venture to depart alone."

*Lady Percy (1 Henry 1V)*

*Act 2 Sc 4 lines 37 – 64*

From: "O my good lord, why are you thus alone...."

To: "And I must know it, else he loves me not."

*Queen Isabel (Richard II)*

*Act 5 Sc 1 lines 1 – 15 & 26 – 34*

From: "This way the King will come. This is the way...."

To: "When triumph is become an alehouse guest?"

and

From: "What, is my Richard both in shape and mind...."

To: "Which art a lion and the king of beasts?"

*Luciana (Comedy of Errors)*

*Act 3 Sc 2 lines 1 – 28*

From: "And may it be that you have quite forgot..." To:  
"When the sweet breath of flattery conquers strife."

*Portia (Merchant of Venice)*

*Act 3 Sc 2 lines 40 – 62*

From: "Away then. I am locked in one of them..."  
To: "I view the fight than thou that mak'st the fray."

### **Female 26 – 30**

*Titania (A Midsummer Night's Dream)*

*Act 2 Sc 1 lines 81 – 117*

From: "These are the forgeries of jealousy..." To:  
"We are their parents and original."

*Portia (Julius Caesar)*

*Act 2 Sc 1 lines 236 – 277*

From: "Nor for yours neither. You've ungentley, Brutus..."  
To: "Even from darkness." (*excluding Brutus*)

*Beatrice-Joanna (The Changeling)*

*Act 4 Sc 1 lines 1 – 19*

From: "This fellow has undone me endlessly..."  
To: "Sure 'twas forgot; I'll be so bold as look in't."

*Vittoria (The White Devil)*

*Act 4 Sc 2 lines 105 – 125*

From: "What have I gain'd by thee but infamy?" To:  
"I'll not shed one tear more; - I'll burst first."

*Lady Macbeth (Macbeth)*

*Act 1 Sc 5 lines 14 – 29 & 37 – 53*

From: "Glamis thou art, and Cawdor, and shalt be..."  
To: "To have thee crowned withal" and

From: "The raven himself is hoarse..."  
To: "To cry 'Hold, hold!'"

### **Female 30+**

*Margaret (Henry VI iii)*

*Act 5 Sc 4 lines 1 – 38*

From: "Great lords, wise men ne'er sit and wail their loss..." To:  
"Twere childish weakness to lament or fear."

*Volumnia (Coriolanus)*

*Act 5 Sc 3 lines 132 – 173*

From: “Nay, go not from us thus....”

To: “This is the last.”

*Nurse (Romeo and Juliet)*

*Act 1 Sc 3 lines 18 – 50*

From: “Even or odd, of all days in the year...” To:

“And, pretty fool, it stinted and said ‘Ay’.”

*Margaret (Richard III)*

*Act 4 Sc 4 lines 82 – 115*

From “I called thee then ‘vain flourish of my fortune’;” To

“These English woes shall make me smile in France.”

*Constance (King John)*

*Act 2 Sc 2 lines 1 – 26*

From: “Gone to be married? Gone to swear a peace?” To:

“But this one word: whether thy tale be true.”

*Duchess of Gloucester (Richard II)*

*Act 1 Sc 2 lines 44 - 74*

From: “Why then, I will. Farewell, old Gaunt....”

To: “The last leave of thee takes my weeping eye.”

#### **POINTERS TO HELP AVOID CHOOSING THE WRONG PIECE**

- Avoid materials unsuitable for your age and pieces where you have no understanding/experience of the context of the piece
- Avoid screenplays
- Avoid pieces made famous by an Actor. (you will only draw comparisons)

Finally, may we remind you that the contemporary speech **should have been written within the last 20 years**; ‘Road’, by Jim Cartwright, was written in 1986. The idea is for you to be able to demonstrate your knowledge of contemporary repertoire.

Ultimately, choose something that you feel confident with and you believe will demonstrate your potential to train as an Actor at Royal Birmingham Conservatoire (Acting).

## What happens next?

Following an audition and/or interview, one of the following outcomes is possible:

- You are offered a place on the course  
This will be communicated to you through your Applicant Portal and via email.
- You are not offered a place on the course  
You cannot re-apply for a place on the same course in the same academic year.
- You are offered an alternative place on our 20-week Foundation in Acting course
- You are asked to attend a recall audition in the UK