



ROYAL  
BIRMINGHAM  
CONSERVATOIRE

## INTERNATIONAL APPLICANT GUIDANCE FOR ONLINE AUDITION (MALE)

### 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 Excerpts from film script, television dramas and unpublished plays are not advisable.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 Men

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

### Male 18 – 20

*Arthur (King John)*

*Act 4 Sc 1 lines 41 – 70*

From: "Have you the heart? When you head did but ache ..."

To: "I would not have believed him; no tongue but Hubert's."

(Excluding second part of line 58 and lines 59 and 60)

*Antipholus of Syracuse (Comedy of Errors)*

*Act 3 Sc2 lines 29 – 52*

From: "Sweet mistress-what your name is else I know not ..."

To: "Let love, being light, be drowned if she sink."

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

*Act 1 Sc 2 lines 139 – 158*

From: "Lost. I am lost. My fates have doomed my death..."

To: "O me! She comes."

*Prince Harry (1 Henry 1V)*

*Act 1 Sc 2 lines 192 – 214*

From: "I know you all, and will a while uphold..."

To: "Redeeming time when men think least I will."

*Sebastian (Twelfth Night)*

*Act 4 Sc 3 lines 1 – 21*

From: "This is the air, that is the glorious sun ..."

To: "That is deceivable. But here the lady comes."

*Gratiano (Merchant of Venice)*

*Act 1 Sc 1 lines 79 – 104*

From: "Let me play the fool..."

To: "I'll end my exhortation after dinner."

*Young Clifford (2 Henry VI)*

*Act 5 Sc 3 lines 31 – 65*

From: "Shame and confusion, all is on the rout!"

To: "Nothing so heavy as these woes of mine."

Male 21 – 25

*Prince Harry (2 Henry 1V)*

*Act 4 Sc 3 lines 151 – 178*

"No, I will sit and watch here by the King..."

To: "Will I to mine leave, as 'tis left to me."

*Richard Crookback (Henry VI iii)*

*Act 3 Sc 2 lines 164 – 195*

From: "O, monstrous fault, to harbour such a thought..."

To: "Tut, were it farther off, I'll pluck it down."

*Proteus (Two Gentlemen of Verona)*

*Act 2 Sc 6 lines 1 – 43*

From: "To leave my Julia shall I be forsworn ..."

To: "As thou hast lent me wit to plot this drift."

*Mosca (Volpone)*

*Act 3 Sc 1 lines 1 – 33*

From: "I fear I shall begin to grow in love...."

To: "Are the true parasites, others but their zanies."

*Richard (Richard II)*

*Act 3 Sc 2 lines 32 – 58*

From: "Discomfortable cousin, know'st thou not...."

To: "Weak men must fall; for heaven still guards the right."

*Gaveston (Edward II)*

*Act 1 Sc1 lines 1 – 24*

From: "My father is deceas'd, come Gaveston..."

To: "But how now, what are these?"

*Edward IV (3 Henry VI)*

*Act 5 Sc 7 lines 1 – 20*

From: "Once more we sit in England's royal throne..."

To: "And of our labours thou shall reap the gain."

*Bassanio (Merchant of Venice)*

*Act 3 Sc 2 lines 114 - 148*

From: "What find I here?...."

To: "Until confirmed, signed, ratified by you."

### **Male 26 – 30**

*Vindice (The Revenger's Tragedy)*

*Act 1 Sc 1 lines 1 – 49*

From: "Duke: royal lecher; go, grey-hair'd Adultery..."

To: "But wise men little are more great than they."

*Oberon (Midsummer Night's Dream)*

*Act 2 Sc 1 lines 147 – 188*

From: "Well, go thy way. Thou shalt not from the grove...."

To: "And I will overhear their conference."  
(Excluding Robin/Puck)

*Prince of Morocco (Merchant of Venice)*

*Act 2 Sc 7 lines 13 – 60*

From: "Some god direct my judgement! Let me see...."

To: "Here do I choose, and thrive I as I may."

*Mark Antony (Julius Caesar)*

*Act 3 Sc 2 lines 171 – 199*

From: "If you have tears, prepare to shed them now...."

To: "Here is himself, marred, as you see, with traitors."

*Lieutenant / Captain (2 Henry VI)*

*Act 4 Sc 1 lines 69 – 103*

From: "Convey hem hence and, on our longboats side...."

To: "And all by thee. Away, convey him hence." (excluding Suffolk)

*Saturninus (Titus Andronicus)*

*Act 4 Sc 4 lines 1 – 26*

From: "Why, lords, what wrongs are these! Was ever seen...."

To: "Cut off the proud'st conspirator that lives."

*Faulconbridge (King John) Act*

*2 Sc1 lines 561 – 599*

From: "Mad world, mad kings, mad composition!...."

To: "Gain, be my lord, for I will worship thee."

*Iago (Othello)*

*Act 2 Sc 3 lines 327 – 353*

From: "And what's he then that says I play the villain,...."

To: "That shall enmesh them all...."

**Male 30+**

*Giacomo (Cymbeline)*

*Act 2 Sc 2 lines 11 – 51*

From: "The crickets sing, and man's o'er-laboured sense..."

To: "One, two, three. Time, time!"

*Iago (Othello)*

*Act 2 Sc 3 lines 327 – 353*

From: "And what's he then that says I play the villain,...."

To: "That shall enmesh them all...."

*Cassius (Julius Caesar)*

*Act 1 Sc 2 lines 136 – 162*

From: "Why, man, he doth bestride the narrow world...."

To: "As easily as a king."

*Boyet (Loves Labour's Lost)*

*Act 5 Sc 2 lines 81 – 118*

From: "Prepare, madam, prepare...."

To: "To check their folly, passion's solemn tears."

(Excluding Princess)

*Enobarbus (Antony and Cleopatra)*

*Act 2 Sc 2 lines 191 – 245*

From: "I will tell you...."

To: "Bless her when she is riggish." (

riggish." (excluding Agrippa)

*Antigonus (The Winter's Tale)*

*Act 3 Sc 3 lines 14 – 57*

From: "Come, poor babe...."

To: "I am gone forever."

*King Philip (King John)*

*Act 2 Sc 1 lines 235 – 266*

From: "When I have said, make answer to us both ..."

To: "And stalk in blood to our possession?"

*Duke of York (3 Henry VI)*

*Act 1 Sc 4 lines 112 – 150*

From: "She wolf od France, but worse than wolves of France"

To: "Gainst thee, fell Clifford, and thee, false Frenchwoman."

#### **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