



ROYAL
BIRMINGHAM
CONSERVATOIRE

BA (HONS) ACTING: GUIDANCE FOR APPLICANTS (FEMALE)

Your Initial Audition

PUNCTUALITY

You should make sure you arrive in plenty of time for your audition; if for any reason you will be late please let us know. Punctuality is essential during the course, as it is when working in the profession. We are aware that sometimes transport is delayed – however, we will expect you to have arranged your travel to arrive on time even if there is a reasonable delay. The Directions to the School link is provided at the end of this document.

WARM-UP SESSION

At the Initial Audition you will be given a short vocal and movement warm up with one of our current students. These warm ups do not form part of the audition process they are just an opportunity for you to prepare yourself. **Please note:** Street shoes and stilettos are not allowed in any of our studios, but jazz and character shoes are.

SPEECHES AND FEEDBACK

You will be asked to present two speeches to a panel of staff and/or professional actors – normally two people, but on occasion more. You will have up to ten minutes with the panel who will provide verbal feedback on what you present, discuss your choice of speeches and possibly your motives for attending drama school.

You must prepare, memorise and present two contrasting pieces, one of which must be classical (Elizabethan/Jacobean). Pieces generally should suit your gender, age suitability of casting however the most importance consideration is to choose a speech that you feel confident to perform. A suggested list of Elizabethan / Jacobean pieces can be found in 'Suggested Audition Selections', below.

The contemporary speech - you should 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).

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 Excerpts from film script, television dramas and unpublished plays are not advisable.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. You may be asked questions about the play and your character's journey within it (i.e. their motives etc.).

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

CRITERIA FOR INITIAL 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 INITIAL AUDITION

The staff on the panel – guided by the Course Director – make the decision whether to offer a Recall Audition. Within 10 working days of your Initial Audition you should receive confirmation by email and on your applicant portal of the result of your audition. If you have not heard within 21 days please use the 'contact us' button on your applicant portal to contact us. Decisions for international students applying via video/DVD may take longer, but you should hear within 30 days of our receipt of your application. Should you fail to be offered a Recall Audition you can re-apply for the following academic year.

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 Sc 2 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 uncontrolled 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 (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)

What happens next?

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

- You are offered a recall audition.
- 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 invited to attend a Foundation in Acting Applicant Workshop day - This course has a full time and part time pathway.
(You may be invited to the applicant workshop day for the opportunity to obtain a place on the Foundation in acting course).

APPEALING AGAINST AN UNSUCCESSFUL AUDITION

If you wish to appeal against a decision you should contact the Admissions team at acting.admissions@bcu.ac.uk, within 14 days of notification to receive a copy of the Appeals Policy. An appeals panel, led by a senior member of staff who was not involved in your audition, will investigate thoroughly any grounds for appeal and will notify you of the outcome.