



ROYAL  
BIRMINGHAM  
CONSERVATOIRE

## BA (HONS) ACTING: GUIDANCE FOR APPLICANTS (MALE)

### 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.

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 Excerpts from film script, television dramas and unpublished plays are not advisable.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

**The following list are suggested pieces only, and are not mandatory. If you have your own ideas, please 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 IV)*  
*Act 4 Sc 3 lines 151 – 178*

From: "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 Sc 1 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." (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)

### **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](mailto: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.