



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 EU or international student and are unable to attend an audition in the UK. Please note that a video link is preferable to a DVD and will normally result in a quicker decision.

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

DVDs should be sent to; **Admissions, 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

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.

SPEECHES AND FEEDBACK

You should present two short speeches (one minute) 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.

The speeches should be two contrasting speeches from different plays, one of which must have been written in the last 15 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 one minute in length and suitable for your gender, age and experience.

All speeches should be from published plays. Excerpts from film script and television dramas may be acceptable but the use of unpublished plays is not advisable.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 and if relevant, the translator. You should know about the play and your character's journey within it (i.e. his 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 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 MALE

The following 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

"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

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 Sc1 lines 1 – 24

“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 (A 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

"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 of 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 15 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 will be required to pay a deposit of £1,500 to secure your offer
- 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 may be asked to attend an audition in the UK