**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 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.

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).

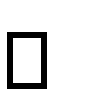
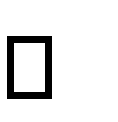
All speeches should be from published plays. Excerpts from film script, television dramas and unpublished plays are not advisable.

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.

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# **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 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*

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 saud, 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.

Utimately, 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 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 offered a place on an alternative course

You may be offered a place on our 20-week Foundation in Acting course. This course has a full time and part time pathway.

* You are invited to attend a Foundation in Acting Applicant Workshop day -

(You may be invited to the applicant workshop day for the opportunity to obtain a place on the Foundation in Acting course).

# Directions to Birmingham School of Acting at Millennium Point by Road

Millennium Point is clearly signposted from all main routes into the city – simply follow the brown tourist signs. Currently, there are major road works in the vicinity of Millennium Point and access routes may change on a regular basis. You may need to follow diversion routes where indicated.

## From M6, Junction 6 (Aston Expressway)

Follow signs to City Centre on the A38(M). After the first exit follow signs for Ring Road and Convention Centre. You immediately come to Dartmouth Circus roundabout. Take the first exit (Dartmouth Middleway, A4540). At the next roundabout take the third exit onto Jennens Road.

## From M5, Junction 3 (Hagley Road)

Follow the A456 into Birmingham for approximately 6 miles, through the tunnel at Five Ways, onto Broad Street.

Follow signs for the A38 (Aston Expressway) onto Great Charles Queensway. Proceed under the tunnel at St Chad's

Queensway. Indicate left as you exit and go down to the island at the bottom. Take the third exit onto James Watt Queensway. Continue onto Chapel Street, then turn left at the traffic lights onto Jennens Road. Go all the way round the next roundabout to return along Jennens Road.

## From M42, Junction 6 (Coventry Road)

Follow A45 City Centre for approximately 7 miles. You will then reach a large traffic roundabout (Bordesley Circus). Follow signs for the M6 into Watery Lane Middleway. At the first roundabout, follow signs for the M6. At the second roundabout, take the second exit into Lawley Middleway. At the third roundabout (Ashted Circus) take the first left onto Jennens Road.

# Car Parking at Millennium Point

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The Car Park at the front of Millennium Point has closed due to the building of the Eastside City Park. Curzon Street is also currently closed due to building work in the area, including Phase 1 of Birmingham City University’s new City Centre Campus.

There is a new multi-storey car park owned and managed by Birmingham City Council situated adjacent to Millennium Point. The car park entrance is on Howe Street off **Jennens Road**. If you are using a sat nav please use the postcode **B4 7AP**.

Charges at the time of writing are:

Up to 1hr - £1.00 Up to 3hrs - £2.80 Up to 6hrs - £4.50

Up to 2hrs - £1.90 Up to 4hrs - £3.90 Over 6hrs (up to 24hrs) - £5.50

Please retain your entry ticket on entering the Car Park. Payment is via machines located inside the car park building at the end of your visit. At present this car park only takes cash and does not accept card payments. There is a cash machine available inside Millennium Point on Level 0.

# Walking from Birmingham New Street Station or Birmingham Moor Street Station

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If you have arrived into Birmingham New Street, leave the station via the main entrance, exit to the left of the escalators and follow the path around to the Rotunda building and continue following the signs for Moor St Station. Moor Street Station is situated on Moor Street Ringway. (If you have arrived into Birmingham Moor Street, turn right out of the station and continue as follows.) Walk along Moor Street Ringway over the set of traffic lights; Birmingham Metropolitan College-Mathew Boulton Campus is on your left. After the traffic lights

Moor Street Ringway becomes Jennens Road. Walk a further 400m and Millennium Point is located on your right.

Other directions, including travelling by bus etc, are available via [Millennium Point plan your visit](https://www.millenniumpoint.org.uk/plan-your-visit)

