LIPA
THE LIVERPOOL INSTITUTE FOR PERFORMING ARTS

2012 entry

Audition guidelines

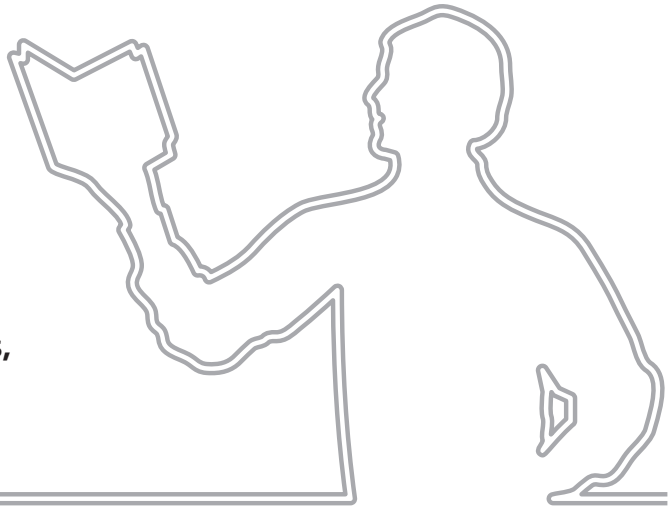
BA (Hons) Acting
LIPA Foundation Certificate in Performing Arts (Acting)

Congratulations on getting through to the audition stage at LIPA. We understand how nerve-wracking the prospect of attending an audition can be, so please read through these guidelines carefully. Remember we're interested in finding out about you as an individual, so please try to relax, be yourself and enjoy yourself on the day.

We want to achieve equality and diversity. We want to be accessible to everyone and we will make reasonable adjustments if you are disabled. If you have any questions about this, please contact Rob Hughes, our Student Support Manager, on r.hughes@lipa.ac.uk or +44 (0)151 330 3013.

This information can be made available in other formats – please let us know about any specific needs you have.

The Liverpool Institute for Performing Arts,
Mount Street, Liverpool, L1 9HF
www.lipa.ac.uk



Audition programme

8.30 - 9.00
Registration at LIPA
Pilgrim Street entrance.
During registration, you will be allotted a time slot for your individual audition and the one-hour workshop.

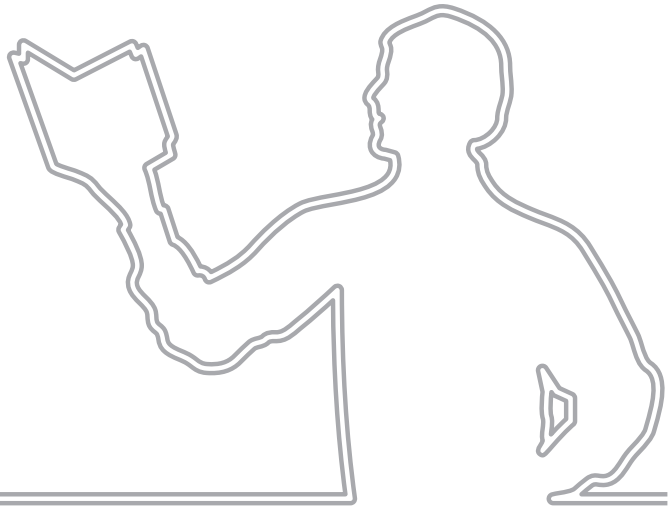
9.00 - 9.30
Break in the LIPA Café

9.30 - 10.00
Welcome and overview talk

10.00 - 13.00
The audition
Between these times you will have your individual audition and take part in a one-hour workshop. We will be seeing quite a lot of candidates in the morning, so you will experience some periods of waiting around.

13.00
Reconvene
Everyone reconvenes for the selection of recall candidates.

13.30 - 17.00
Recall audition
Some of you will be invited to stay for a second stage audition. This will involve re-presenting some of your morning audition material, presenting your devised piece, taking part in a second workshop and a brief interview.



What the audition entails

Pre-prepared written review of a theatre performance or film

All candidates must write, in advance of the audition, a 500-word review of a live theatre performance or film seen recently and bring this with them. The review should not be a summary of the plot! You **may** want to write your review in response to **one** of the following questions:

- How did this performance/film reflect the role of women in the story?
- Did this performance/film seem to reflect the current state of events in whatever area the main action took place? How did that affect the story?
- What kind of audience do you imagine the creators of this film/performance were aiming to please? Can you imagine an audience that would not enjoy this film/performance?

Please bring one copy of your review with you to the audition day and make sure your name is on it.

Your individual audition pieces

You are asked to prepare four pieces for your audition: a Shakespeare monologue, a musical theatre song, a naturalistic speech from between 1890 and 1980 and a two-minute devised piece. We will only ask to see the devised piece if you are recalled for the afternoon. The audition panels are looking for your ability to make a genuine emotional connection with the material that you have chosen, and a perceived ability to create and live in the imagined world of the text.

A Shakespeare monologue

You need to present a Shakespeare speech selected from the list on page 6. The list is divided into Male and Female speeches. If a speech has particular appeal for you, feel free to select from either list, regardless of gender.

Here are our top tips to help you prepare for this part of the audition:

- Choose the monologue that you like the most from the list provided.
- Find the one (there's bound to be one) that you find exciting, challenging and emotionally involving.
- Make sure you have a thorough grasp of the material. If there are words or phrases you aren't sure you understand, get help from tutors, friends, etc.
- Make sure you've spent some time imagining where, exactly, you are, and who it is you're speaking to. If you can find a friend to speak the monologue to, it will probably greatly improve your sense of imagination about the piece.
- Don't try to imitate what you think 'Shakespearean' actors should sound like – use your own voice, your own imagination and your own feelings. If in doubt, ask a friend if you sound like you.

A musical theatre song

You are asked to present a song of your own choice from musical theatre and will be accompanied by a pianist. You must provide the sheet music for your song, fully written out for piano accompaniment and in the key you wish to sing (the accompanist will not transpose at sight). You can usually find sheet music in your local library or go to www.sheetmusicdirect.com. Do not choreograph your song. We will ask you to sit or 'perch' on a high stool when singing your song, rather than stand. We have our reasons for this and they are good ones. Adaptations will be made to this for disabled people.

To help you prepare for this part of the audition, we'd recommend that you find someone to play the song through for you once on piano and then record it so that you can keep working on it on your own. If you just buy the music of a record you've been singing along to without hearing it played, you are likely to find this part of the audition really difficult. This is because most sheet music is not written in the same key as the record. Be persistent about this – it's a challenge you're going to face the whole of your working life. A great many auditions require music and you'll have to find ways to prepare for all of them.

If you are worried that you don't have a strong singing voice, relax… we're not expecting that. We're looking for people with an ability to feel comfortable working with music and a training potential.

A naturalistic speech

You should choose a naturalistic speech of no more than two minutes in length from any play written between 1890 and 1980. You should aim to choose a character that you make a connection with and is close to your playing age.

A two-minute devised piece

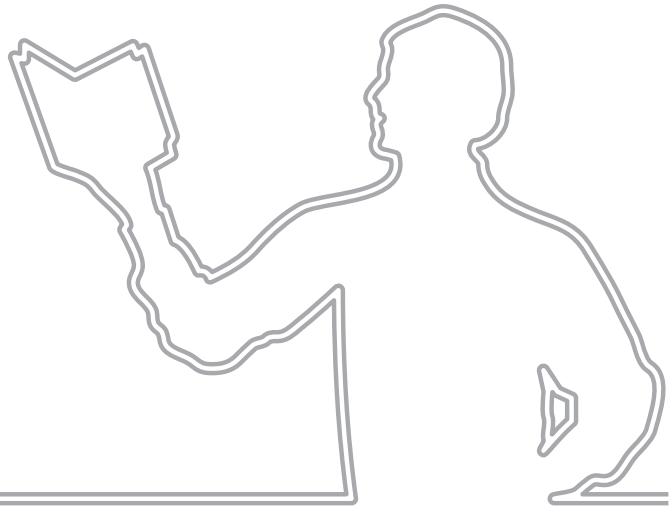
This needs to be devised by you and should express something personal about you. You can use speech, song or movement, either singly or in any combination, but please bear in mind that we are primarily interested in your ability to act through whichever medium you choose. If using song, you will have to sing unaccompanied, or you can accompany yourself on piano. Please do not simply perform a monologue from a play. Make sure you can perform your piece within two minutes. The panel will stop anyone who goes over that time.

Morning workshop

This one-hour workshop is led by staff and final year Acting students. There is no need to prepare for this, please aim to engage with it as fully as possible. The workshop includes an opportunity for you to ask the students questions about studying at LIPA, to give you a clearer insight into our course.

Recall audition

At lunchtime we will inform you of which candidates we wish to recall for the afternoon session.



What to wear to the audition

Please ensure you are dressed in loose clothing, comfortable for movement. Please do not wear jeans or other restricting clothes. You may also be asked to work barefoot in a workshop. If for medical reasons you cannot work barefoot, then please ensure you have appropriate, flat footwear.

What to bring to the audition

Please bring your written review, water and a packed lunch and something to read. There are periods when you will be waiting and there isn't a set time for a lunch break if you are staying on for the recall audition.

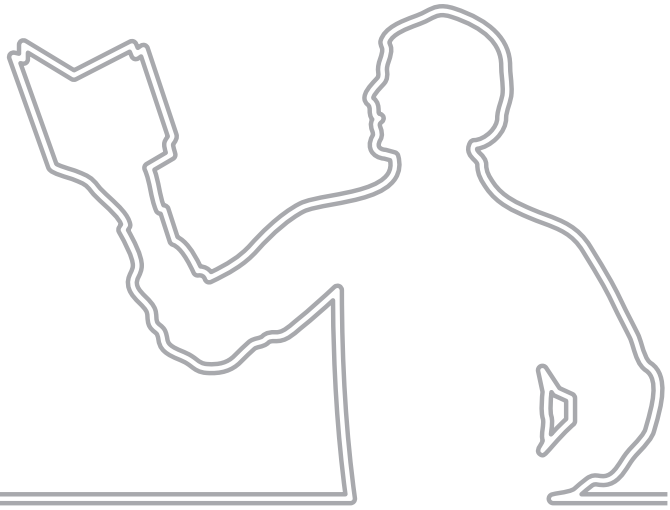
When will you hear from us after the audition

We need time to reflect on the candidates we've seen, so we do not normally tell you the outcome of your audition on the day itself. Normally, we communicate the decision within three working weeks. Unfortunately, due to the high volume of applications we receive, if you are unsuccessful we cannot offer feedback.

Any questions

We wish you the best of luck and hope you enjoy your day with us. In the meantime, if you have any concerns about any aspect of the audition please contact David Harrison at LIPA Admissions Dept, tel +44(0)151 330 3116, email d.harrison@lipa.ac.uk, minicom: +44 (0)151 330 3055.

LIPA aims for continual improvement in the applicant experience and would welcome any comments or suggestions you have about our audition process. After the audition, we'll therefore email you to ask you to complete an anonymous online survey about your experience with us.



Shakespeare Speeches 2012 Entry

MEN

JULIUS CAESAR **Act I Scene III** **Cassius**
"You are dull, Casca . .. . and fearful as these strange eruptions are."

HENRY IV Part One **Act I Scene III** **Hotspur**
"Nay, then I cannot blame his cousin king. .. .. This thorn, this canker, Bolingbroke."

HENRY VIII **Act II Scene I** **Buckingham**
"All good people .. .. lead on, i'God's name."

KING JOHN **Act IV Scene I** **Arthur**
"Have you the heart? .. .. So much as frown on you."

HENRY VI Part Two **Act III Scene II** (3 in some editions) **Suffolk**
"If I depart from thee I cannot live .. .. befall what may befall."

RICHARD II **Act III Scene II** **King Richard**
"Needs must I like it well . .. . foul rebellion's arms."

RICHARD III **Act II Scene I** **King Edward**
"Have I a tongue to doom .. .. to put it in my mind."

WOMEN

HENRY VIII **Act II Scene IV** **Queen Katherine**
"Sir, I desire you do me right and justice .. .. to the sharpest kind of justice."

RICHARD III **Act I Scene II** **Queen Anne**
"Foul devil, for God's sake, hence . .. . .hell govern'd arm hath butchered."

HENRY VI Part Two **Act I Scene III** **Queen Margaret**
"My Lord of Suffolk, say .. .. a state fit for his holiness."

HENRY VI Part Two **Act II Scene IV** **Duchess**
"Ah, Gloucester, teach me to forget . .. . of thy foes."

HENRY VI Part Two **Act III Scene I** **Queen Margaret**
"Can you not see.. .. .. Humphrey is no little man in England."

THE WINTER'S TALE **Act III Scene II** **Paulina**
"What studied torments .. .. not dropped down yet."

MEASURE FOR MEASURE **Act II Scene II** **Isabella**
"So you must be the first that gives this sentence . .. . (omit Lucio's line)
. .. . all themselves laugh mortal."