



Overseas audition guidelines



BA (Hons) 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 Penny Byrne, our Student Support Manager: p.byrne@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 United Kingdom.
www.lipa.ac.uk**

What the audition entails

Your individual audition pieces

You are asked to prepare four pieces for your audition: a contemporary speech from any play written after 1960, one classical speech usually from the list provided, a devised piece and a musical theatre song. In the speeches and the song, the audition panels are looking for your ability to make a genuine connection with the material that you have chosen, and a perceived ability to create and live in the imagined world of the text. In the devised piece, the audition panels are looking for an insight to the way in which you perceive the world and your ability to construct a short piece of theatre.

Devised piece

We consider your ability to create your own work to be a vital aspect of the actor's career in the twenty-first century, as well as a valuable addition to your technical and creative skillset. Please prepare an original, devised performance piece that is two minutes long (or less). This performance piece should communicate, in a carefully structured way, something about yourself and your relationship with the world you live in. You should incorporate a physical hand prop/object of your choice into your performance piece (literal or symbolic). Whatever object you choose, you should engage with the object in a meaningful way. The object should be an integral part of your devised performance piece, allowing your engagement with the object to help you reveal something about yourself.

Here are a few hints and tips to help you create this piece:

- As the piece must last no more than two minutes, rehearse and time yourself. You may be asked to stop should you go over the allotted time.
- It does not have to be naturalistic or 'tell a story'.
- Avoid a 'talking head' performance piece. In other words, don't just perform the devised piece as merely a spoken monologue. Try to turn your ideas into performed images.
- Movement, sound, spoken word (originally written or from another source), song, music (recorded or live), and gesture can all be part of your devised piece. (Please bring any equipment with you as necessary. E.g., an instrument or cued up backing track on your phone).
- Express an essential quality of who you are, and where you believe your place is in the world you inhabit.
- Consider, within your structure, a beginning, middle, and end to your devised piece.

Contemporary speech

Choose a modern speech from the naturalistic genre from a play written after 1960. This play should reflect your own age and life experiences; we're looking for something that allows us to get to know you, so choose a character that you make a connection with and make sure it's within your playing age. Also try to select a monologue that means that you are addressing another character.

Classical speech

Please present a Shakespeare speech selected from the list on page 4. 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 a speech that you find exciting, challenging and engaging.
- 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, or check books or other resource materials.
- 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 'classical' 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!

All speeches must not exceed two minutes in duration. The panel will stop anyone who goes over that time.

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.

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.

Workshop

Subject to time restraints and venue size, a workshop with a member of the Acting staff may be offered. There is no need to prepare for this, but please aim to engage as fully as possible.

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 hand prop/object for the devised piece, water, refreshments and something to read. There are periods when you will be waiting around. Please remember to bring a passport photograph.

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 four working weeks.

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 LIPA's International Team, tel +44151 330 3118, email: international@lipa.ac.uk.

Shakespeare Speeches 2018 Entry

Women

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|---|--------------|----------------|---|
| Two Gentlemen of Verona Lines 15 – 38 (ed) "O' knowst thou not his looks | Act 2 | Scene 7 | Julia A blessed soul doth in Elysium." |
| The Comedy of Errors Lines 82-97 "Now out of doubt | Act 4 | Scene 3 | A Courtesan For forty ducats is too much to lose." |
| A Midsummer Night's Dream Lines 45-70 "Now I but chide..... | Act 3 | Scene 2 | Hermia And hast though kill'd him sleeping?" |
| As You Like It Lines 40-68 "And why, I pray you..... | Act 3 | Scene 5 | Rosalind So take her to thee shepard. Fare you well." |
| All's Well That Ends Well Lines 199-225 "Then I confess | Act 1 | Scene 3 | Helena lives sweetly where she dies." |
| Henry VI, Part 1 Lines 36-91 (ed) "First, let me tell you | Act 5 | Scene 4 | Joan la Pucelle break your necks or hang yourselves." |
| Romeo & Juliet Lines 15-59 (ed) "I have a faint cold fear | Act 4 | Scene 3 | Juliet This do I drink to thee." |

Men

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| Measure for Measure Lines 1-17 "When I would pray and think | Act 2 | Scene 4 | Angelo 'tis not the devil's crest." |
| The Merchant of Venice Lines 251-271 "O sweet Portia..... | Act 3 | Scene 2 | Bassanio Of merchant-marring rocks." |
| The Merchant of Venice Lines 49-68 "Sweet soul, let's in | Act 5 | Scene 1 | Lorenzo And draws her home with music." |
| Twelfth Night Lines 75-95 "Orsino, noble sir | Act 5 | Scene 1 | Antonio Not half an hour before." |
| Pericles Lines 121-142 "How courtesy would seem | Act 1 | Scene 1 | Pericles I'll shun the danger which I fear." |
| Othello Lines 1-22 "It is the cause..... | Act 5 | Scene 2 | Othello It strikes where it doth love." |
| Henry IV, Part 2 Lines 20-46 "Why doth the crown lie..... | Act 4 | Scene 5 | Prince Hal as 'tis left to me." |
| Romeo & Juliet Lines 53-95 "O, then, I see Queen Mab | Act 1 | Scene 4 | Mercutio And sleeps again." |