

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

2019 entry overseas audition guidelines

BA (Hons) Acting
Foundation Certificate Acting

Congratulations on being invited to an audition at LIPA.

We understand how nerve-wracking the prospect of auditioning can be, so please read these guidelines carefully. Being able to follow instructions is an important part of being an actor.

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.

What to prepare

Please prepare:

- a contemporary speech of your choosing from any play written after 1960
- one classical speech from the list provided or you can present one of your choosing
- a devised piece
- a musical theatre song

Contemporary speech guidance

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. Aim to select a monologue that means that you are addressing another character, rather than just speaking to the "audience."

Classical speech guidance

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:

- Choose a speech that excites, challenges and engages you.
- If there are words or phrases you aren't sure you understand, get help from tutors, friends, or check books or other resource materials.
- Imagine where, exactly, you are, and who it is you're speaking to.
- Speaking the monologue to a friend, may 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.

Devised piece guidance

Your ability to create your own work is nurtured on our course, as it is a valuable addition to your technical and creative skillset. We therefore ask you to create a two-minute piece of theatre.

It must be an original, devised performance which communicates, 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:

- 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 don't present a dance.
- Ensure your devised piece expresses 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.

Each of the above pieces should be no longer than two minutes. The panel may 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 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 wear 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, a passport photo, water, refreshments and something to read. There are periods when you will be waiting around.

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 2019 Entry

Women

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

Men

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

You can present a different two-minute classical speech from a play by Shakespeare or another Elizabethan/Jacobean playwright but please choose one suitable for your playing age.