

LIPA

THE LIVERPOOL INSTITUTE
FOR PERFORMING ARTS

**2020 entry audition guidelines
overseas venues
MA Acting (Company)**

Congratulations on being invited to an audition.

We understand how nerve-wracking the prospect of auditioning can be, so please take the time to read these guidelines carefully. Practising your pieces in advance and performing them for others is likely to help reduce your nerves. Please also spend some time reading about the course on our website and thinking about why it appeals to you and what you expect to gain from it. Remember we're interested in finding out about you as an individual at the audition day, so please try to be yourself and enjoy the day.

What the audition day entails

You may take part in a group-based acting workshop with the other candidates at the beginning of the audition event. Later on, you have an individual audition and interview lasting up to 30 minutes. During this element of the day, we ask you to present **three** contrasting audition pieces of your own choice lasting **no more than two minutes** each. One of these must be a verse speech, the other speech from a modern 21st century play and one should be a devised piece. As part of the audition we may redirect some of your speeches. During the interview, please be prepared to discuss your choice of speeches, your skills and experience, and reasons for applying to the MA Acting (Company) here. Finally, you are also asked to bring/submit a 1,500-word critical analysis of a live production you have seen recently.

Course overview

This introductory session provides you with an outline of the course and includes a questions and answers session. You are not being assessed during this. We include it in the event to help give you a better insight into us.

Group Acting 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, please come ready to actively engage with all the activities that we provide during this workshop. These are likely to include a warm-up, improvisation exercises, some acting tasks and redirection. Our emphasis throughout the workshop is on encouraging you to work together as a team so we can assess your approach to collaborative working.

What to prepare

1. Audition speeches and devised piece

In the speeches, the audition panel is 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 panel is looking for an insight to the way in which you perceive the world and your ability to construct a short piece of theatre.

Verse speech guidance

Please present a verse speech of your choosing, contrasting in tone to your contemporary speech. This verse speech may be, but is not limited to:

- Classical poetry
- Twentieth century poetry

- Spoken word
- Shakespeare
- Elizabethan
- Jacobean
- Restoration

A verse speech will contain a metrical rhythm; it may or may not rhyme. What's important is that you choose a piece that allows you to demonstrate your ability to interpret heightened forms of speech, while revealing your ability to communicate images and stories.

- Choose a verse 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 verse to a friend may improve your sense of imagination about the piece.
- Don't try to imitate what you think verse speaking should sound like. Use your own voice, your own imagination and your own feelings.
- Consider contemporary artists (for example: Kate Tempest, Luke Wright) as well as established authors/playwrights/poets.

Contemporary speech

Choose a modern speech from a play written after 2000. 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.

Devised piece

We consider your ability to create your own work to be a vital aspect of an actor's career, 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 guidelines 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.

- Express an essential quality of who you are, and where you believe your place is in the world you inhabit.

Each of your three pieces should be no longer than **two minutes**.

2. 1,500 word critical analysis of a live production

This can include a discussion of text-based performance, movement/dance-based work and also performance art installations. This piece should offer a critical analysis of the production: analysing it carefully and engaging with it critically in relation to the connotations it produced in performance and the methods through which these meanings were produced. It is not a journalistic review. It should be approx. 1,500 words.

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 the acting 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 1,500-word critical analysis, your hand prop/object for the devised piece, a passport photo or head shot, water, refreshments and something to read. There are periods when you will be waiting around.

International distance auditions

We recognise that it can be difficult for overseas applicants to attend an audition and interview here. Therefore, if you are unable to visit us for an audition or attend one of our overseas events, you can film your two speeches and devised piece, following the guidance given and submit these via a YouTube or Vimeo private link or you can share these files with us via WeTransfer or other such File Sharing software.

See the 'How To Self Tape' tips produced by Spotlight UK for further guidance.
<https://www.spotlight.com/news-and-advice/tips-and-advice/how-to-self-tape/>

After receiving your audition pieces and your 1,500-word critical analysis of a live production, we will also contact you to interview you via a Skype Video Call to discuss your choice of speeches, your skills and experience, and reasons for applying to the MA Acting (Company) at LIPA. Please ensure you are available to do the Skype Video call at the agreed scheduled time.

When you will hear from us after the audition day

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. Typically, we will communicate our decision within three weeks of any audition held outside of Liverpool. However, some decisions may not be made until all candidates have been seen. Candidates will be contacted directly by the International Team.

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

We want to achieve equality and diversity and to be accessible to all. These audition guidelines can be made available in other formats if that would be helpful to you. If you are disabled we can often make adjustments to your audition. If you would like to discuss this, please contact our Student Support Team, at Student.Support@lipa.ac.uk or +44 (0)151 330 3013.

We aim 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 email you to ask you to complete an anonymous online survey about your experience with us.