YOUR MONOLOGUE MUST...

- Be taken from a published play – not a film or tv script. It must not be a self-written piece or a poem. You are advised to look at better-known playwrights: they are more likely to be quality pieces of writing and good writing is easier to act well. Otherwise the choice is up to you: part of what we’re interested in is what you choose, as well as what you do with it.

- Be spoken by a character who is fairly close to your own age. Be guided by whether it is possible for you to have had the experiences the character has, which should allow you to better understand them. If you can’t really understand and empathise with the experience your character has had, it’s probably not a good choice for you even if it is a good speech.

- Be something you can speak in your own accent. Some speeches are written in such a heavy dialect that you can’t speak them without the accent or without feeling awkward if you keep your own, so if you find this to be the case, choose something else. (We are happy for your accent in song to be appropriate to the material but your monologues should be in your own voice).

- Please announce the name of the character and name of the play before performing. Perform your monologues and song predominantly toward the camera, but you don't have to stand on the spot.

SOME ADVICE...

- Choose pieces you like and to which you feel a strong connection.

- Don’t worry too much about whether pieces are ‘over-done’: choose the piece that is right for you. There will be pieces we see a lot (e.g. anything that is on lists for other courses) but if one of these feels like the best possible piece for you, you are welcome to bring it.

- Cutting and pasting sections together is fine but only if it really works as one whole speech. If you aren’t absolutely sure of how to edit pieces to make a speech that has good structure, choose something that is already one piece.
• Make the interpretation your own. Whilst it can be helpful to run your pieces for other people so you get used to so you get used to an audience, know that it is your interpretation we are looking for and you that we are interested in, not your teacher or your friend.

• Be wary of pieces that feel like they are just one idea or emotional state, or where the speaker is only reflecting on something that has happened in the past. It’s great to look for pieces where your character is trying to affect or change the point of view of the person they’re speaking to in the moment of your speech. Speeches that feel like they are scenes rather than stories tend to be easier to act well.

• Read the whole play. If you don’t, you risk making choices that are inappropriate because you don’t have the whole picture. Use your reading of the play to help you understand who the character is, what their world is like, what’s happened to them and most importantly, what they want. These are really important questions for you to take into consideration when interpreting your speech.

RECORDING YOUR AUDITION...

• It is not an expectation that you access or purchase additional recording equipment beyond a basic smartphone, iPad or laptop/desktop device. For smartphones, many recent models already have very good microphones built in.

• The most important thing is that we can see and hear you. Make sure that you are well lit: do not use back lighting. Please test the quality of light and sound before recording your pieces.

• Set your camera up so that the panel sees your entire body. Do not use close-ups or mid-shots.

• Move as needed and face the direction that best supports the intentions of your work but keep your body within shot at all times.

• Please remember that this is a video submission for a theatre and performance course so bring your full self, full voice and entire body to the performance task even though you are performing in front of a camera.

GOOD LUCK!