

Round 2 Audition Workshops

What to Prepare

Please read the information below on what to prepare for your Round 2 Audition Workshop.

ALL APPLICANTS:

Please prepare two speeches, no longer than 90 seconds:

- one in heightened language
- one contemporary (written in the 20th or 21st century)

Please check the Additional Requirements section below to see if there is specific requirement for these speeches. If not, they can either be the same as your video audition speeches or different texts.

Whilst we expect you to have rehearsed this text, you will be re-directed by our staff so be prepared to creatively respond to the notes you will receive on the day. These notes should also be considered as feedback on your audition as we do not give feedback after audition.

Your day may involve sight reading, if you would prefer your text on coloured paper, please let the tutor know at the beginning of the workshop.

All recalls may also involve a physical session, so please dress appropriately.

Additional requirements

If you have entered any of the following courses as your first preference, you should follow the additional guidance below:

BA Acting:

- For your heightened language speech, please choose and prepare one of the speeches listed on the following pages of this document. Your contemporary speech can be a new one or the same as your video audition.

BA Acting & Contemporary Theatre:

- In addition to the 2 speeches above, please prepare a piece of your own original work. This can be, for example, a song or music composition, dance or physical routine, poem or any piece of writing, short film, painting, etc.

BA Acting & Community Theatre:

- In addition to the 2 speeches above, please prepare a third piece, that you have written or devised yourself.

MA Acting and MA/MFA Acting (International):

- Please ensure that your heightened text is chosen from Shakespeare or another Jacobean playwright.

Please be accurate with the lines and make sure you understand and research the text - You should make sure you know what you are saying and why you are saying it.

Please note that although we ask you to prepare the above additional speeches, you may not be asked to perform them at your audition workshop if we do not feel that we need to see them.

BA Acting - Heightened Language speech choices

Please choose any **ONE** of the following 9 speeches – the choice is up to you and what you feel comfortable performing.

Ensure that you are word perfect with the lines and that you understand and research the text. You should be able to show that you know what you are saying and why you are saying it.

Please note that although we ask you to be prepare the additional speeches, you may not be asked to perform them at your audition workshop if we do not feel that we need to see them. In addition, you may be redirected to perform your speeches in a different way as part of the workshop.

1. THE TEMPEST

ACT 3 SC 3
ARIEL

You are three men of sin, whom Destiny,
That hath to instrument this lower world
And what is in't, the never-surfeited sea
Hath caused to belch up you, and on this island
Where man doth not inhabit – you 'mongst men
Being most unfit to live – I have made you mad;
And even with such-like valour, men hang and drown
Their proper selves.

[*Alonso, Sebastian and Antonio draw their swords*]

You fools! I and my fellows
Are ministers of Fate: the elements
Of whom your swords are tempered, may as well
Wound the loud winds, or with bemocked-at stabs
Kill the still-closing waters, as diminish
One dowl that's in my plume.

2. THE TEMPEST

ACT 2 SC 2

CALIBAN

Enter Caliban, with a burden of wood; a noise of thunder heard.

CALIBAN

All the infections that the sun sucks up
From bogs, fens, flats, on Prosper fall, and make him
By inchmeal a disease! His spirits hear me,
And yet I needs must curse. But they'll nor pinch,
Fright me with urchin-shows, pitch me i'th' mire,
Nor lead me, like a firebrand in the dark,
Out of my way unless he bid 'em. But
For every trifle are they set upon me:
Sometime like apes that mow and chatter at me
And after bite me, then like hedgehogs which
Lie tumbling in my barefoot way and mount
Their pricks at my footfall. Sometime am I
All wound with adders, who with cloven tongues
Do hiss me into madness. Lo now, lo,

3. KING JOHN

ACT 3 SC 1

CONSTANCE

Gone to be married! gone to swear a peace!
False blood to false blood join'd! gone to be friends!
Shall Lewis have Blanch, and Blanch those provinces?
It is not so; thou hast misspoke, misheard:
Be well advised, tell o'er thy tale again:
It cannot be; thou dost but say 'tis so:
I trust I may not trust thee; for thy word
Is but the vain breath of a common man:
Believe me, I do not believe thee, man;
I have a king's oath to the contrary.
Thou shalt be punish'd for thus frightening me,
For I am sick and capable of fears,
Oppress'd with wrongs and therefore full of fears,
A widow, husbandless, subject to fears,

4. HAMLET

ACT 2 SC2

HAMLET

.... I have of late, but
wherefore I know not, lost all my mirth, forgone all
custom of exercises; and, indeed, it goes so heavily
with my disposition that this goodly frame the
earth, seems to me a sterile promontory, this most
excellent canopy the air, look you, this brave
o'erhanging firmament, this majestical roof fretted
with golden fire, why it appeareth nothing to
me but a foul and pestilent congregation of vapours.
What piece of work is a man! how noble in reason!
how infinite in faculties! in form and moving how
express and admirable! in action; how like an angel!
in apprehension how like a god! The beauty of the
world! the paragon of animals! And yet, to me
what is this quintessence of dust? Man delights not
me: no, nor women neither, though by your smiling
you seem to say so.

5. AS YOU LIKE IT

ACT 2 SC 7

JAQUES (Jaq)

A fool, a fool! I met a fool i' the forest,
A motley fool; a miserable world!
As I do live by food, I met a fool;
Who laid him down and bask'd him in the sun,
And rail'd on Lady Fortune in good terms,
In good set terms, and yet a motley fool.
'Good morrow, fool,' quoth I. 'No, sir,' quoth he,
'Call me not fool till heaven hath sent me fortune.'
And then he drew a dial from his poke,
And, looking on it with lack-lustre eye,
Says very wisely, 'It is ten o'clock;
Thus may we see,' quoth he, 'how the world wags:
'Tis but an hour ago since it was nine,
And after one hour more 'twill be eleven;

6. MACBETH

ACT 1 SC 5

LADY MACBETH

Glamis thou art, and Cawdor, and shalt be
What thou art promised. Yet do I fear thy nature,
It is too full o'th' milk of human kindness
To catch the nearest way. Thou wouldst be great,
Art not without ambition, but without
The illness should attend it. What thou wouldst highly,
That wouldst thou holily; wouldst not play false,
And yet wouldst wrongly win. Thou'dst have, great Glamis,
That which cries, 'Thus thou must do', if thou have it;
And that which rather thou dost fear to do,
Than wishest should be undone. Hie thee hither,
That I may pour my spirits in thine ear,
And chastise with the valour of my tongue
All that impedes thee from the golden round,
Which fate and metaphysical aid doth seem
To have thee crowned withal.

7. KING JOHN

ACT 5 SC 2

LEWIS

Your grace shall pardon me, I will not back:
I am too high-born to be propertied,
To be a secondary at control,
Or useful serving-man and instrument,
To any sovereign state throughout the world.
Your breath first kindled the dead coal of wars
Between this chastised kingdom and myself,
And brought in matter that should feed this fire;
And now 'tis far too huge to be blown out
With that same weak wind which enkindled it.
You taught me how to know the face of right,
Acquainted me with interest to this land,
Yea, thrust this enterprise into my heart;
And come ye now to tell me John hath made
His peace with Rome? What is that peace to me?
I, by the honour of my marriage-bed,
After young Arthur, claim this land for mine;

8. THE RELAPSE

BY Sir John Vanbrugh (1696)

Act 2

LORD FOPPINTON

My life madam is a perpetual stream of pleasure, that glides through such a variety of entertainments, I believe the wisest of our ancestors never had the least conception of any of 'em. I rise, madam, about ten o'clock. I don't rise sooner because 'tis the worst thing in the world for the complexion; nat that I pretend to be a beau; but a man must endeavour to look wholesome, lest he make so nauseous a figure in the side box, the ladies should be compelled to turn their eyes upon the play. So at ten o'clock, I say, I rise. Naw, if I find 'tis a good day, I resolve to take a turn in the Park, and see the fine women; so huddle on my clothes, and get dressed by one. If it be nasty weather, I take a turn in the chocolate house: where, as you walk, madam, you have the prettiest prospect in the world; you have looking glasses all round you.

9. THE BEAUX STRATEGEM

BY GEORGE FARQUAHR

ACT 2 SC 1

MRS SULLEN

O sister, sister! If ever you marry, beware of a sullen, silent sot, one that's always musing, but never thinks. There's some diversion in a talking blockhead; and since a woman must wear chains, I would have the pleasure of hearing 'em rattle a little. Now you shall see, but take this by the way. He came home this morning at his usual hour of four, wakened me out of a sweet dream of something else by tumbling over the tea-table, which he broke all to pieces. After his man and he had rolled about the room like sick passengers in a storm, he comes flounce into bed, dead as a salmon into a fishmonger's basket, his feet cold as ice, his breath hot as a furnace, and his hands and his face as greasy as his flannel nightcap. O matrimony! He tosses up the clothes with a barbarous swing over his shoulders, disorders the whole economy of my bed, leaves me half naked, and my whole night's comfort is the tuneable serenade of that wakeful nightingale, his nose. O the pleasure of counting the melancholy clock by a snoring husband! But now, sister, you shall see how handsomely, being a well-bred man, he will beg my pardon.

10. TITUS ANDRONICUS

ACT 5 SC 1

Aaron

Ay, that I had not done a thousand more.
Even now I curse the day – and yet I think
Few come within the compass of my curse –
Wherein I did not some notorious ill,
As kill a man or else devise his death,
Ravish a maid or plot the way to do it,
Accuse some innocent and forswear myself,
Set deadly enmity between two friends,
Make poor men's cattle break their necks,
Set fire on barns and haystacks in the night
And bid the owners quench them with their tears.
Oft have I digged up dead men from their graves
And set them upright at their dear friends' door,
Even when their sorrows almost was forgot,
And on their skins, as on the bark of trees,
Have with my knife carved in Roman letters,

11. OTHELLO

ACT 5. SC 2

Enter Othello, with a light. Desdemona in her bed [asleep].

It is the cause, it is the cause, my soul!
Let me not name it to you, you chaste stars,
It is the cause. Yet I'll not shed her blood
Nor scar that whiter skin of hers than snow
And smooth as monumental alabaster:
Yet she must die, else she'll betray more men.
Put out the light, and then put out the light!
If I quench thee, thou flaming minister,
I can again thy former light restore
Should I repent me. But once put out thy light,
Thou cunning'st pattern of excelling nature,
I know not where is that Promethean heat
That can thy light relume: when I have plucked the rose
I cannot give it vital growth again,
It needs must wither. I'll smell thee on the tree;
O balmy breath, that dost almost persuade
Justice to break her sword!