



Acting.

Audition guidance.

**University of
Northampton**

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Congratulations, you have successfully been selected for an audition at the University of Northampton. The audition process will be kept as informal as possible and is aimed at helping us to get to know you and help you decide whether this is the right course for you.

Innovation Centre.

interviews2019@northampton.ac.uk



How to accept your audition.

Please accept your audition date through UCAS.

If you have extenuating circumstances which means you cannot attend on the day we have scheduled, please email interviews2019@northampton.ac.uk prior to your audition date and include your UCAS ID. A new date, if available, will be scheduled for you within two working days. Please check your UCAS Track for updates.

Checklist.

To do	Done
Read this document thoroughly as important instructions are included.	
Respond to your audition invite (as detailed above).	
Make a note of your audition date and time in your calendar.	
Check which location you need to attend on the day.	
Bring along any documents you've been asked to.	
Bring a passport size photo of yourself.	
Let us know about any requests for reasonable adjustment.	
Plan your journey, make sure you know where you're going and how you're getting here and where you will park	



Audition details.

Location.

The University of Northampton
Innovation Centre
Green Street
Northampton
NN1 1SY

Travel information.

Travelling to your audition.

Car Parking

Please note that there is no parking available at the Innovation Centre. There is a car park at the train station which is directly opposite the Innovation Centre and a number of others within easy walking distance.

By Train

The Innovation Centre is directly across the road from the train station. Please ensure that you use the appropriate pedestrian crossing points.

By Taxi

If you are catching a taxi to the Innovation Centre, please make sure you tell the driver the following postcode – NN1 1SY.

Please click [here](#) for further directions.

Arrival and structure of the day.

The time listed on your audition invite is your **arrival time**. This is set as 30 minutes before your audition start time, so you can complete registration and have a chance to get settled before you are taken for your audition.

Should you be running late / unable to attend on the day please let the [Interviews Team](#) know as soon as possible.

Please register in Reception at The Innovation Centre.

- Please prepare to spend a full day with us.
- Please bring a **passport size photo of yourself** for us to add to your application details and give it to staff at the Registration Desk when you arrive for your audition.
- Please wear suitable clothing and little or no make-up. Any casual clothing that does not limit your movement is acceptable. Jeans are not suitable. Be prepared to work in bare feet or plimsolls/jazz shoes. Outdoor shoes are not permitted in our studios.
- Do bring a bottle of water with you to all your sessions.

We know that an audition can be an alarming experience. We make allowance for nerves and we try to make the process as enjoyable as possible. The auditions are held in groups and it may take the whole day.

The audition day has **two stages**. Both are held on the same day.

In a small number of cases some candidates may be invited back for a full recall day. Selections to our programmes are made on a rolling basis and we aim to advise UCAS within two weeks of your audition.

The audition day is designed with you, the applicant in mind however parents and guardians are very welcome to come along. Our Welcome Team will be happy to provide information on visiting the Town Centre but **parents/guardians should be prepared to spend their time independently**. Please also note that it is not possible for individual tutors or Programme Leader to provide you with an individual assessment of your application, either verbally or in writing.

Food and beverages are available for purchase on site or at locations within easy walking distance.

The Audition process.

Stage One

There will be a physical and vocal warm-up after registering and then we see both your monologues and one is repeated with direction. There will also be an information session giving further details about the programme. The recall list will go up at the end of the break in the studio corridor.

Stage Two

After the first stage, the panel will see you in various workshop situations which include voice, movement and improvisation and conduct an interview with you. The day ends with a question & answer session with members of academic staff team and current students from the programme.

Please note that Stages One and Two are held on the **same day. You will receive the day's full timetable upon arrival.** Auditions finish around 5:30pm on Saturdays and around 8:30pm Wednesdays. You will need to make appropriate travel (and if required) accommodation arrangements.

Preparing for your audition.

Please read carefully the following information and instructions, which are intended to help you with your audition.

Our auditions are friendly and largely active. We find that most applicants manage to relax and actually enjoy the experience. We hope that you will too!

You must thoroughly prepare and memorise TWO short solo excerpts from contrasting plays – one Shakespeare and one modern drama (beginning in the late 19th century onwards):

- Use our suggested audition pieces for inspiration but these are only suggestions and you are encouraged to look beyond this list
- Your selected monologues should be contrasting pieces, chosen to show different aspects of your abilities
- Each monologue should be approximately 1½ minutes (2 minutes max)
- Choose the monologues from published play texts
- Do not choose poems

- You can prepare one self-devised or self-written piece if wished

The two monologues are a very important part of the audition. Please prepare thoroughly.

Selecting the monologues – in summary.

- You may choose **both** pieces from our suggested audition pieces
- You may choose **one** of our suggested audition pieces and **one** of your own selection
- You may choose **two** of your own selection
- No matter which, one must be Shakespeare and one must be modern

How to prepare.

- Try to read the whole play in order to understand the context of the monologue and be ready to discuss it during the audition if asked
- Select characters about the same age as you
- Choose scenes that you believe will show your abilities
- Present them clearly with interesting physical action
- Do not think of them as ‘speeches’

Remember, **this is your audition** and your opportunity to convince the panel that you have what the programme demands. While it is useful to test out your monologue on a friend, do not worry and don't let anybody tell you how to act it. This is not an acting exam. There is no right or wrong way. Prepare your audition pieces carefully and have the courage to do them in the way you want to do them.

Requests for reasonable adjustment.

It is the policy of the University of Northampton that candidates should not be prejudiced as a result of any disability and reasonable adjustments will be made to mitigate unfair discrimination.

Therefore all candidates with disabilities are encouraged to identify and/or request support for actual or potential circumstances in advance. Please contact admissions2019@northampton.ac.uk.

Please note you will be required to provide suitable medical evidence that confirms the nature of your condition and the need for adjustment.

Criteria used for assessing BA (Hons) Acting candidates at Audition.

- 1) Candidates must be able to respond to movement direction and therefore able to undertake a simple co-ordination routine without difficulty. This will be taught to candidates in the audition.
- 2) Candidates must be able to deliver a prepared text with understanding of the meanings within that text.
- 3) Candidates must be able to deliver a prepared text with an understanding of appropriate characterisation and with inner life.
- 4) Candidates must be able to respond to direction given by a member of the auditioning panel.
- 5) Candidates must be able to improvise a scene either by themselves or with others under the direction of the auditioning panel.
- 6) Candidates must be able to respond appropriately and constructively to other candidates when working on a group task.
- 7) Candidates must be able to respond appropriately and constructively to tasks set by a panel member in a workshop situation evidencing the ability to listen and learn, be individual and interesting to watch.
- 8) Candidates must evidence a desire to work hard in their training and be committed to working as a professional actor upon graduation.
- 9) Candidates must be thoughtful, original and articulate in response to questions they are asked in an interview.

Candidates who do not show the capabilities required for the Acting programme will be then offered the opportunity join the other applicants on the Acting & Creative Practice workshops or be offered the opportunity to have a discussion with the team from the Drama programme. Information about these courses can be found on the University website.

Good luck, and remember that *we want you to succeed!!*

Suggested Female Audition Pieces.

You are required to thoroughly prepare two monologues in advance of your audition day.

Females - One from List A **AND** one from List B

Female List A

Prepare **ONE** from this list:

- 1) Julia from **The Two Gentlemen of Verona**, Act I sc ii, by William Shakespeare (enclosed)
OR
- 2) Juliet from **Romeo and Juliet**, Act III sc ii, by William Shakespeare (enclosed)
OR
- 3) One piece from **any** work by Shakespeare lasting approximately 1.5 minutes in duration.

****ALSO****

Female List B

Also prepare **ONE** from this list:

- 1) Secretary from Special Offer by Harold Pinter (enclosed)
OR
- 2) Brit in New York from Stuff Happens by David Hare (enclosed)
OR
- 3) **Any** modern drama piece (beginning in the late 19th century onwards) of your choice lasting approximately 1.5 minutes in duration.

Suggested Male Audition Pieces.

You are required to thoroughly prepare **TWO** monologues in advance of your audition day.

Males – One from List C **AND** one from List D

Male List C

Prepare **ONE** from this list:

- 1) Puck from A Midsummer Night's Dream, Act III sc ii, by William Shakespeare (enclosed).
OR
- 2) Macbeth from Macbeth, Act I sc vii, by William Shakespeare (enclosed).
OR
- 3) One piece from **any** text by Shakespeare of approximately 1.5 minutes in duration.

****ALSO****

Male List D

Also prepare **one** from this list:

- 1) Treplev from The Seagull, by Anton Chekov (enclosed)
OR
- 2) Tom from The Glass Menagerie, by Tennessee Williams, (enclosed).
OR
- 3) **Any** modern drama piece (beginning in the late 19th century onwards) of your choice lasting approximately 1.5 minutes in duration.

Female List A.

The Two Gentlemen of Verona Act I sc ii by William Shakespeare

Julia:

Nay, would I were so angered with the same.
O hateful hands, to tear such loving words;
Injurious wasps, to feed on such sweet honey
And kill the bees that yield it with your stings.
I'll kiss each several paper for amends.
[She picks up some of the pieces of paper]
Look, here is writ 'Kind Julia' – unkind Julia,
As in revenge of thy ingratitude
I throw thy name against the bruising stones,
Trampling contemptuously on thy disdain.
And here is writ 'Love-wounded Proteus'.
Poor wounded name, my bosom as a bed
Shall lodge thee till thy wound be thoroughly healed;
And thus I search it with a sovereign kiss.
But twice or thrice was 'Proteus' written down.
Be calm, good wind, blow not a word away
Till I have found each letter in the letter
Except mine own name. That, some whirlwind bear
Unto a ragged, fearful, hanging rock
And throw it hence into the raging sea.
Lo, here in one line is his name twice writ:
'Poor forlorn Proteus', 'passionate Proteus',
'To the sweet Julia' – that I'll tear away.
And yet I will not, sith so prettily
He couples it to his complaining names.
Thus will I fold them, one upon the other.
Now kiss, embrace, contend, do what you will.

Romeo and Juliet
Act III sc ii by William Shakespeare

Juliet:

Gallop apace, you fiery-footed steeds,
Towards Phœbus' lodging. Such a waggoner
As Phaeton would whip you to the west
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron all in black,
And learn me how to lose a winning match
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,
With thy black mantle till strange love grown bold
Think true love acted simple modesty.
Come night, come Romeo; come, thou day in night,
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night; come, loving, black-browed night,
Give me my Romeo, and when I shall die
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O, I have bought the mansion of a love
But not possessed it, and though I am sold,
Not yet enjoyed. So tedious is this day
As is the night before some festival
To an impatient child that hath new robes
And may not wear them.

Female List B.

Secretary – Special Offer by Harold Pinter

Secretary: [at a desk in an office]

Yes, I was in the rest room at Swan and Edgars, having a little rest. Just sitting there, interfering with nobody, when this old crone suddenly came right up to me and sat beside me. You're on the staff of the B.B.C. she said, aren't you? I've got just the thing for you, she said, and put a little card into my hand. Do you know what was written on it? MEN FOR SALE! What on earth do you mean? I said. Men, she said, all sorts shapes and sizes, for sale. What on earth can you possibly mean? I said. It's an international congress, she said, got up for the entertainment and relief of lady members of the civil service. You can hear some of the boys we've got speak through a microphone, especially for your pleasure, singing little folk tunes we're sure you've never heard before. Tea is on the house and every day we have the very best pastries. For the cabaret at teatime the boys do a rare dance imported all the way from Buenos Aires, dressed in nothing but a pair of cricket pads. Every single one of them is tried and tested, very best quality, and at very reasonable rates. If you like one of them by any of his individual characteristics you can buy him, but for you not at retail price. As you work for the B.B.C. we'll be glad to make a special reduction. If you're at all dissatisfied you can send him back within seven days and have your money refunded. That's very kind of you, I said, but as a matter of fact I've just been on leave, I start work tomorrow and am perfectly refreshed. And I left her where she was. Men for Sale! What an extraordinary idea! I've never heard of anything so outrageous, have you? Look - here's the card.

[Pause.]

Do you think it's a joke. . . or serious ?

Brit in New York – Stuff happens **by David Hare**

Brit:

'America changed.' That's what we're told. 'On September 11th everything changed.' 'If you're not American, you can't understand.' The infantile psycho-babble of popular culture is grafted opportunistically onto America's politics. The language of childish entitlement becomes the lethal rhetoric of global wealth and privilege. Asked how you are as President, on the first day of a war which will kill around thirty thousand people: 'I feel good.' I was in Saks Fifth Avenue the morning they bombed Baghdad. 'Isn't it wonderful?' says the saleswoman. 'At last we're hitting back.' 'Yes,' I reply. 'At the wrong people. Somebody steals your handbag, so you kill their second cousin, on the grounds they live close. Explain to me,' I say, 'Saudi Arabia is financing Al Qaeda. Iran, Lebanon and Syria are known to shelter terrorists. North Korea is developing a nuclear weapons programme. All these you leave alone. No, you go to war with the one place in the region admitted to have no connection with terrorism.' 'You're not American,' says the saleswoman. 'You don't understand.' Oh, a question, then. If 'You're not American. You don't understand' is the new dispensation, then why not 'You're not Chechen'? Are the Chechens also now licensed? Are Basques? Theatres, restaurants, public squares? Do Israeli milk-bars filled with women and children become fair game on the grounds that 'You don't understand. We're Palestinian, we're Chechen, we're Irish, we're Basque'? If the principle of international conduct is now to be that you may go against anyone you like on the grounds that you've been hurt by somebody else, does that apply to everyone? Or just to America?

On September 11th, America changed. Yes. It got much stupider.

Male List C.

A Midsummer Night's Dream Act III sc ii by William Shakespeare

Puck:

My mistress with a monster is in love.
Near to her close and consecrated bower
While she was in her dull and sleeping hour
A crew of patches, rude mechanicals
That work for bread upon Athenian stalls,
Were met together to rehearse a play
Intended for great Theseus' nuptial-day.
The shallowest thickskin of that barren sort,
Who Pyramus presented, in their sport
Forsook his scene and entered in a brake,
When I did him at this advantage take.
An ass's nole I fixèd on his head.
Anon his Thisbe must be answerèd,
And forth my mimic comes. When they him spy -
As wild geese that the creeping fowler eye,
Or russet-pated choughs, many in sort,
Rising and cawing at the gun's report,
Sever themselves and madly sweep the sky -
So, at his sight, away his fellows fly,
And at our stamp here o'er and o'er one falls.
He 'Murder' cries, and help from Athens calls.
Their sense thus weak, lost with their fears thus strong,
Made senseless things begin to do them wrong.
For briers and thorns at their apparel snatch;
Some sleeves, some hats - from yielders all things catch.
I led them on in this distracted fear,
And left sweet Pyramus translated there;
When in that moment, so it came to pass,
Titania waked and straightway loved an ass.

Macbeth Act I sc vii
by William Shakespeare

Macbeth:

If it were done when 'tis done, then 'twere well
It were done quickly. If th'assassination
Could trammel up the consequence, and catch
With his surcease success: that but this blow
Might be the be-all and the end-all, here,
But here upon this bank and shoal of time,
We'd jump the life to come. But in these cases
We still have judgement here, that we but teach
Bloody instructions which, being taught, return
To plague th'inventor. This even-handed justice
Commends th'ingredients of our poisoned chalice
To our own lips. He's here in double trust:
First, as I am his kinsmen and his subject,
Strong both against the deed; then, as his host,
Who should against his murderer shut the door,
Not bear the knife myself. Besides, this Duncan
Hath borne his faculties so meek, hath been
So clear in his great office, that his virtues
Will plead like angels, trumpet-tongued against
The deep damnation of his taking - off,
And pity, like a naked new - born babe,
Striding the blast, or heaven's cherubin, horsed
Upon the sightless couriers of the air,
Shall blow the horrid deed in every eye
That tears shall drown the wind. I have no spur
To prick the sides of my intent, but only
Vaulting ambition which o'erleaps itself
And falls on th'other.

Male List D.

The Seagull by Anton Chekov

Treplev:

She loves me, she loves me not; she loves me, she loves me not; she loves me, she loves me not. You see? My mother doesn't love me. Of course not! She wants to live, to love, to wear bright dresses, and here I am, twenty-five years old, a constant reminder that she is no longer young. When I'm not there, she's only thirty-two, but when I am, she's forty-three - and for that, she hates me.

Besides, she knows I don't accept the theatre. She loves the theatre, she thinks she is serving humanity and the sacred cause of art, while in my opinion, the theatre of today is hidebound and conventional. When the curtain goes up, and, in a room with three walls and artificial light, those great geniuses, those priests of holy art, show me how people eat, drink, love, walk about, and wear their jackets; when from those banal scenes and phrases they try to fish out a moral - some little moral that is easily grasped and suitable for domestic use; when, in a thousand variations, I am served the same thing over and over and over again - then I flee, as Maupassant fled from the Eiffel Tower, which made his brain reel with vulgarity.

The Glass Menagerie **by Tennessee Williams**

Tom:

Yes, I have tricks in my pocket, I have things up my sleeve. But I am the opposite of a stage magician. He gives you illusion that has the appearance of truth. I give you truth in the pleasant disguise of illusion.

To begin with, I turn back time. I reverse it to that quaint period, the thirties, when the huge middle class of America was matriculating in a school for the blind. Their eyes had failed them or they had failed their eyes, and so they were having their fingers pressed forcibly down on the fiery Braille alphabet of a dissolving economy.

In Spain there was revolution. Here there was only shouting and confusion.

In Spain there was Guernica. Here there were disturbances of labour, sometimes pretty violent, in otherwise peaceful cities such as Chicago, Cleveland, Saint Louis. . . .This is the social background of the play.

The play is memory.

Being a memory play, it is dimly lighted, it is sentimental, it is not realistic.

In memory everything seems to happen to music. That explains the fiddle in the wings. I am the narrator of the play, and also a character in it. The other characters are my mother Amanda, my sister Laura and a gentleman caller who appears in the final scenes.

He is the most realistic character in the play, being an emissary from a world of reality that we were somehow set apart from. But since I have a poet's weakness for symbols, I am using this character also as a symbol; he is the long-delayed but always expected something that we live for. There is a fifth character in the play who doesn't appear except in this larger-than-life-size photograph over the mantel.

This is our father who left us a long time ago. He was a telephone man who fell in love with long distances; he gave up his job with the telephone company and skipped the light fantastic out of town. . . .The last we heard of him was a picture postcard from Mazatlan, on the Pacific coast of Mexico, containing a message of two words -'Hello - Good-bye!' and no address.

I think the rest of the play will explain itself..