

# BA (HONS) ACTING AUDITION GUIDE

For entry in September 2023

There is a one-stage audition process for the BA (Hons) Acting programme. During the audition you will be working with IAB staff in a masterclass style audition. Be prepared to perform materials you have rehearsed, undertake given instructions and respond to direction. You will also have a one-to-one interview.

# 01 AUDITION PROCESS

You will be seen individually to present your material and work on it with a member of the acting team, as well as undertake an interview. The audition start time will be listed on the IAB website. You will be given a breakdown of timings in advance of the audition.

The audition will comprise:

## **1. Shakespearean monologue**

Presentation of one of the Shakespearean monologues written out below from page 7 or a Shakespearean monologue of your choice. You can choose a monologue from either the list of monologues by female or male characters, whichever speaks to you.

## **2. Contemporary monologue**

Presentation of a monologue of your choice and taken from a modern play. We advise you to choose a character that is near to your own age.

During your interview, you will be asked about your characters and your understanding of the scenes from which the monologue is taken. Please make sure that you have read the plays and can talk about them and your characters.

## **3. Song**

Presentation of a song of your choice. This can be sung with or without music and should be no more than two minutes in length.

## **4. Interview**

You will take part in an individual interview and discussion about your previous training and your personal aspirations as an actor. We will also discuss your vocal health as your voice is an important element of the training.

# 02 AUDITION TYPE

## **IN-PERSON AUDITION**

Plan your travel in advance and stay overnight locally if you need to. You will be sent the location of the audition in advance.

The audition may start with a small group introduction before being seen individually for your audition.

## **LIVE ONLINE AUDITION**

You will need a computer or mobile device with a camera, and a good speed internet connection which will allow you to stay connected on Zoom throughout the audition.

Before the audition, check that we can see your full body through the camera of your device, place it at a good distance and if needed lift it or lower it accordingly. Please make sure the camera of your device is not facing a window, as the light will not allow us to see you properly.

If you are in a different time zone to Spain, double check the audition start time for your time zone.

# 03 Q&A

1. What do I need to wear?

Please wear comfortable rehearsal clothes.

2. Will my audition be filmed?

Yes. We record our auditions to share with appropriate members of staff in order to assess your suitability for our programmes.

3. Will my audition take place with other people?

You will be seen individually for your presentation of material and interview.

4. Can I do the audition via video?

As the audition involves responding to direction, it is not possible to audition solely via video.

5. How can I prepare for my interview?

Think about your answers to possible questions such as:

- Why do you want to study this programme?
- Why do you want to come to the IAB?
- Who has influenced you from the world of musical theatre?
- What live performance/stage experience do you have?
- Which professional performances have you seen?
- What do you want to do after your time at the IAB?
- What do you think will be the most challenging aspect of the training for you?

# 03 Q&A

6. What are you looking for in a successful applicant?

A successful applicant will demonstrate their skills, enthusiasm and commitment to their chosen programme. We are looking for students that are willing to learn, collaborate and grow, who are curious about the world and ambitious to develop their creative voice. We are not looking for a final product; we are looking for commitment, passion and potential.

7. Can I use a language other than English in the audition pieces and interview?

No, all our programmes are fully taught and assessed in English therefore all spoken elements of the audition must be undertaken in English.

8. When will I know the outcome of my audition?

We aim to inform you of the outcome within two weeks of your audition.

9. What are the requirements if I am disabled?

If you are registered as disabled, please contact the IAB. Please note, we do not vary the criteria we use but we do recognise that people with disabilities may demonstrate meeting those criteria in a different way.

10. Who do I contact if I still have a question?

Email [apply@iabarcelona.es](mailto:apply@iabarcelona.es) if you have any more questions.

# 04 ASSESSMENT CRITERIA

Criteria	Evidenced by/in
<b>Voice:</b> How you use your voice, tone, variation, timing, rhythm and pause.	Monologues and song
<b>Physicality:</b> How you move, use your body to convey character and meaning.	Monologues and song
<b>Presence:</b> The life you instil in the characters you portray, and the performance energy demonstrated.	Monologues and interview
<b>Engagement:</b> Your interest in theatre and the programme. How you feel the programme will benefit your future career path.	Application and interview

## HEALTH AND SAFETY

Your health and safety are of paramount importance to us. The staff members leading the audition are experienced professionals and will not ask you to do anything which will impact on your health and safety. If you feel unprepared for any specific exercise or activity or feel that it may cause you injury, let the member of staff know and you should refrain from undertaking it. Please be sure to state any injuries on your application form.

# 05 CHECKLIST

## Audition

- Shakespearean monologue
- Contemporary monologue
- Song

## Additional elements for live online audition

- Computer or mobile device with a camera
- Set up with a full-body shot and good source of light
- Good wi-fi

## SHAKESPEAREAN MONOLOGUES

Select, rehearse and perform only one Shakespeare monologue.

### Monologues by Female Characters

#### Phoebe (As You Like It)

I would not be thy executioner.  
I fly thee, for I would not injure thee.  
Thou tell'st me there is murder in mine eye:  
'Tis pretty, sure, and very probable,  
That eyes, that are the frail'st and softest things,  
Who shut their coward gates on atomies,  
Should be call'd tyrants, butchers, murderers.  
Now I do frown on thee with all my heart,  
And if mine eyes can wound, now let them kill thee.  
Now counterfeit to swoon; why now fall down,  
Or if thou canst not, O, for shame, for shame,  
Lie not, to say mine eyes are murderers.  
Now show the wound mine eye hath made in thee:  
Scratch thee but with a pin, and there remains  
Some scar of it. Lean but upon a rush,  
The cicatrice and capable impressure  
Thy palm some moment keeps. But now mine eyes,  
Which I have darted at thee, hurt thee not,  
Nor, I am sure, there is no force in eyes  
That can do hurt.

#### Titania (A Midsummer Night's Dream)

Set your heart at rest:  
The fairyland buys not the child of me.  
His mother was a votaress of my order:  
And, in the spicèd Indian air by night  
Full often hath she gossiped by my side,  
And sat with me on Neptune's yellow sands,  
Marking th'embarkèd traders on the flood,  
When we have laughed to see the sails conceive  
And grow big-bellied with the wanton wind,  
Which she, with pretty and with swimming gait

Following - her womb then rich with my young squire -  
Would imitate, and sail upon the land,  
To fetch me trifles, and return again  
As from a voyage, rich with merchandise.  
But she, being mortal, of that boy did die:  
And for her sake do I rear up her boy,  
And for her sake I will not part with him.



**Helena (A Midsummer Night's Dream)**

How happy some o'er other some can be!  
 Through Athens I am thought as fair as she.  
 But what of that? Demetrius thinks not so:  
 He will not know what all but he do know.  
 And as he errs, doting on Hermia's eyes,  
 So I, admiring of his qualities.  
 Things base and vile, holding no quantity,  
 Love can transpose to form and dignity.  
 Love looks not with the eyes, but with the mind,  
 And therefore is winged Cupid painted blind.  
 Nor hath Love's mind of any judgment taste,  
 Wings, and no eyes figure unheedy haste.  
 And therefore is Love said to be a child,  
 Because in choice he is so oft beguiled.  
 As waggish boys in game themselves forswear,  
 So the boy Love is perjured everywhere.  
 For ere Demetrius looked on Hermia's eye,  
 He hailed down oaths that he was only mine.  
 And when this hail some heat from Hermia felt,  
 So he dissolved, and show'rs of oaths did melt.  
 I will go tell him of fair Hermia's flight:  
 Then to the wood will he to-morrow night  
 Pursue her; and for this intelligence,  
 If I have thanks, it is a dear expense.  
 But herein mean I to enrich my pain,  
 To have his sight thither and back again.

**Constance (King John)**

I am not mad: this hair I tear is mine;  
 ... My name is Constance; I was Geoffrey's wife;  
 Young Arthur is my son, and he is  
 lost:  
 I am not mad: I would to heaven I were!  
 For then, 'tis like I should forget myself:  
 O, if I could, what grief should I forget!  
 Preach some philosophy to make me mad, And  
 thou shalt be canonized, cardinal;

For being not mad but sensible of grief,  
 My reasonable part produces reason  
 How I may be deliver'd of these woes,  
 And teaches me to kill or hang myself:  
 If I were mad, I should forget my son,  
 Or madly think a babe of clouts were he:  
 I am not mad; too well, too well I feel  
 The different plague of each calamity.

**Cressida (Troilus and Cressida)**

Hard to seem won: but I was won, my lord,  
With the first glance that ever—pardon me—  
If I confess much, you will play the tyrant.  
I love you now; but not, till now, so much  
But I might master it: in faith, I lie;  
My thoughts were like unbridled children, grown  
Too headstrong for their mother. See, we fools!  
Why have I blabb'd? who shall be true to us,  
When we are so unsecret to ourselves?  
But, though I loved you well, I woo'd you not;  
And yet, good faith, I wish'd myself a man,  
Or that we women had men's privilege  
Of speaking first. Sweet, bid me hold my tongue,  
For in this rapture I shall surely speak  
The thing I shall repent. See, see, your silence,  
Cunning in dumbness, from my weakness draws  
My very soul of counsel! stop my mouth.

## Monologues by Male Characters

### Ferdinand (The Tempest)

There be some sports are painful, and their labor  
Delight in them sets off: some kinds of baseness  
Are nobly undergone, and most poor matters  
Point to rich ends. This my mean task  
Would be as heavy to me as odious, but  
The mistress which I serve quickens what's dead  
And makes my labors pleasures: Oh, she is  
Ten times more gentle than her father's crabbed,  
And he's composed of harshness. I must remove  
Some thousands of these logs and pile them up,

Upon a sore injunction. My sweet mistress  
Weeps when she sees me work, and says such baseness  
Had never like executor. I forget:  
But these sweet thoughts do even refresh my labors,  
Most busy least, when I do it.

### Orlando (As You Like It)

As I remember, Adam, it was upon this fashion  
bequeathed me by will but poor a thousand crowns,  
and, as thou sayest, charged my brother on his  
blessing to breed me well: and there begins my  
sadness. My brother Jaques he keeps at school, and  
report speaks goldenly of his profit. For my part, he  
keeps me rustically at home, or, to speak more  
properly, stays me here at home unkept, for call you  
that keeping for a gentleman of my birth, that differs  
not from the stalling of an ox? His horses are bred  
better, for, besides that they are fair with their feeding,  
they are taught their manage, and to that end riders  
dearly hired: but I, his brother, gain nothing under him  
but growth, for the which his animals on his dunghills  
are as much bound to him as I. Besides this nothing  
that he so plentifully gives me, the something that  
nature gave me his countenance seems to take from  
me: he lets me feed with his hinds, bars me the place  
of a brother, and, as much as in him lies, mines my  
gentility with my education. This is it, Adam, that  
grieves me. And the spirit of my father, which I think is  
within me, begins to mutiny against this servitude. I will  
no longer endure it, though yet I know no wise remedy  
how to avoid it.

**Claudio (Measure for Measure)**

Ay, but to die, and go we know not where;  
 To lie in cold obstruction and to rot;  
 This sensible warm motion to become  
 A kneaded clod; and the delighted spirit  
 To bathe in fiery floods, or to reside  
 In thrilling region of thick-ribbed ice;  
 To be imprison'd in the viewless winds,  
 And blown with restless violence round about  
 The pendent world; or to be worse than worst  
 Of those that lawless and incertain thought  
 Imagine howling: 'tis too horrible!  
 The weariest and most loathed worldly life  
 That age, ache, penury and imprisonment  
 Can lay on nature is a paradise  
 To what we fear of death.

**Angelo (Measure for Measure)**

What's this? what's this? is this her fault or mine?  
 The tempter, or the tempted, who sins most?  
 Ha! Not she, nor doth she tempt; but it is I  
 That, lying by the violet in the sun,  
 Do as the carrion does, not as the flower,  
 Corrupt with virtuous season. Can it be  
 That modesty may more betray our sense  
 Than woman's lightness? Having wasteground enough,  
 Shall we desire to raze the sanctuary  
 And pitch our evils there? O fie, fie, fie!  
 What dost thou? or what are thou, Angelo?  
 Dost thou desire her foully for those things  
 That make her good? O, let her brother live:  
 Thieves for their robbery have authority  
 When judges steal themselves. What, do I love her,  
 That I desire to hear her speak again,  
 And feast upon her eyes? what is't I dream on?  
 O cunning enemy that, to catch a saint,  
 With saints dost bait thy hook: most dangerous  
 Is that temptation that doth goad us on  
 To sin in loving virtue. Never could the strumpet  
 With all her double vigor, art and nature,  
 Once stir my temper; but this virtuous maid  
 Subdues me quite. Ever till now,  
 When men were fond, I smiled and wondered how.