

## Audition Requirements, Assessment and Process

### Choosing Your Monologues

As noted on the BA (Hons) in Acting page, you need to prepare **THREE** monologues of **NO LONGER THAN THREE MINUTES EACH**. These must be:

- **ONE CLASSICAL** monologue (Shakespeare or another Elizabethan/Jacobean playwright).
- **ONE** monologue from a **CONTEMPORARY** play, i.e., a play written in the last 50 years.
- The final **RESERVE** monologue can be either **CONTEMPORARY** or **CLASSICAL** and should be fully memorised and prepared as a reserve to the same standard as your two main audition pieces.

On your first-round audition, we will ask you to perform **one CLASSICAL piece and one CONTEMPORARY piece**. Only if the panel feel they need to see more from you will you be asked to perform your RESERVE monologue.

You must memorize the monologues and perform them without a script.

#### **Do**

- Choose at least one monologue from a character close to your age.
- Choose contrasting pieces: dramatic/comic, serious/light, active/reflective.
- Imagine the person you are speaking to.
- Read the rest of the play in which the monologue appears: you may be asked about this.
- Choose a monologue about which you are excited as a performer and can imagine playing one day.
- Choose plays that have been published and performed professionally.

#### **Do not**

- Choose monologues from film or TV scripts.
- Bring any props or costumes.
- Mimic the performance of someone else you have seen act the monologue: we want actors, not impersonators.
- Assemble a monologue from lines of dialogue where another character's interjections are an important part of the scene.
- Choose monologues by characters that are mad, drunk, non-human (fairies, Gods, or animals) or characters that are wildly out of control: these are deceptively difficult to perform.
- Use an accent in which you are not confident.

Weekend-long audition preparation workshops and four-day Audition Masterclasses are available to book throughout September, November, December, and January. Further information [here](#).

## **Audition Process**

### **1st Round Audition**

The first round of auditions will be held from November to February. Applicants will have the option of doing their first-round audition in person (at The Lir Academy, Dublin) or online (over Zoom).

Through their delivery of the audition pieces and in their interview, candidates will be expected to:

- Demonstrate an understanding of the character they are performing, the context within which that character is speaking and the world the writer has created.
- Truthfully communicate the intentions and emotions of the character vocally and physically, and to make a connection either with the audience or the character to whom they are speaking
- Show an understanding of and commitment to the power of language and story.
- Demonstrate a commitment to train as a professional actor.
- Be able to describe an experience of performance, preferably before a live audience.
- Give evidence of a capacity or experience of reading plays, watching live theatre or a critical understanding of acting, films or television drama.

If candidates are put forward for a 2nd round audition, the panel may suggest they change one of their monologues.

### **2nd Round Audition - Half-Day Workshop**

The 2nd Round of auditions for candidates who are successful at the first stage will be held between February and April. Depending on the date at which candidates completed their first-round audition, they will be assigned a day to attend the second-round audition.

These will run between February and April. They are chaired by the Artistic Director of The Lir Academy, the Director of Actor Training, and senior BA (Hons) in Acting tutors of The Lir Academy.

Over a three-hour workshop each candidate will work on and present the same monologues performed at the first stage audition (unless they have been recommended to prepare a new audition piece), with the direction of The Lir Academy tutors.

Candidates at the stage of this workshop process will be assessed on:

- working easily and fluently with other actors, and within a group.
- engaging appropriately and imaginatively with character and text.
- listening and responding within character.
- rising to the challenge of difficult or demanding tasks

### 3rd Round – Full-Day Workshop

This is the final stage and the students for the next academic year are chosen from these groups. Candidates will undertake a day of classes, which mirrors a day on the timetable of first-year students.

All the sessions will be observed by members of the audition panel. All candidates must prepare a new monologue (by any author) for the workshop day of no more than 2 minutes duration.

**Movement:** An introductory session of games and exercises. The teacher will be noting the students' use of body and spatial awareness. Students who have disclosed a physical or sensory impairment will be accommodated, and all students are invited to disclose temporary injuries.

**Voice:** Students will take part in groups in voice exercises, ear tests and individual pieces of sight reading. Disclosed sensory impairment and dyslexic students will be given shorter readings and adapted support. The teacher will note vocal flexibility, fluency of reading and vocal pathology.

**Scene Study:** Students work with a director in small groups on a scene from a play. The director will be looking for the ability to understand character and situation, to respond to direction and the capacity to work with other actors.

**Improvisation:** A group session in which the teacher will be looking for the ability to respond 'in the moment' without commenting, flexibility of mind and body, group awareness and the ability to respond genuinely to unknown challenges.

**Monologues:** Each candidate will work with a director on their new monologues, to realise fully the material and opportunities within it. The Director will be looking for an imaginative response to the text and character, physical and vocal adaptability, the ability to take direction.

The whole group then performs these monologues in front of each other and members of the panel.

As well as the above the panel will be looking for candidates' ability to:

- Commit to a group's working life for the workshop's duration.
- Respond to professional teaching and develop physical, vocal, imaginative, and interactive skills to support other group members.
- Choose and work on appropriate audition monologues, responding to, and building on, professional direction.

It is the intention of the Director of The Lir Academy and the panel to conduct the day in a relaxed manner so that, whatever the outcome, the students will have an enriching experience.

### Audition Results

After the 1st round auditions has been completed, candidates will be contacted by email letter within 4 to 6 weeks, to inform them that:

- they have not been successful or
- to invite them to the 2nd round audition or
- to offer them a place on a waiting list for the 2nd round audition should a space become available.
- **Candidates who have also applied to the Foundation Diploma in Acting and Theatre will be contacted by email letter to inform them that:**
  - They have not been successful or
  - To invite them to the Final Round of auditions for the Foundation Diploma (held in April).

After all 2nd round auditions are completed (early April), candidates will be sent an email letter to inform them that:

- they have not been successful or
- to invite them to the final round audition or
- to offer them a place on a waiting list for the final round audition should a space become available.

After the final round audition, candidates will be sent an email letter to inform them that:

- they have not been successful or
- to offer them a place on a waiting list for any places which may become available.

**Successful candidates will be telephoned with the offer of a place;** this will be followed by a letter, which will include the obligations placed on the student on acceptance of a place. The Lir Academy will require a letter of acceptance.

There may be considerable waiting time during this process.

A candidate who is on the waiting list may accept a place at another Drama School and hand that place back at any time, up to July 1st. A candidate may not hold more than one place at any one time.