

## **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 memorise 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. There will be chairs and a table in the room that you are welcome to use.
- Mimic the performance of someone else you have seen perform the speech: 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 who are experiencing an altered state of consciousness (drunk, or otherwise under the influence; extreme emotional or psychological states); monologues by non-human characters (fairies, Gods, or

animals) or characters that are wildly out of control: these are deceptively difficult to perform.

- Worry about how original your choice of speech is.
- 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](#).

### **Practical Tips for Monologue Research**

Applicants are not limited to the following plays or writers. Applicants are advised to read the entire play from which they choose a monologue as they may be asked about it during their audition/interview.

Please make sure you read the application guidelines and procedures carefully when choosing your monologues.

### **Classical Monologues**

For your classical speech, you must choose a piece from Elizabethan or Jacobean drama (16<sup>th</sup> and 17<sup>th</sup> century). Earlier classical works, such as Greek tragedies, or Renaissance plays from other traditions that have been translated to English (ie. Lope de Vega, Racine, etc) are not suitable.

Beyond the works of William Shakespeare, you can also look at speeches from the following, for example:

Christopher Marlowe (*The Massacre at Paris*, *The Tragical History of Doctor Faustus*)

Ben Jonson (*The Alchemist*)

John Webster (*The White Devil*, *The Duchess of Malfi*)

### **Contemporary Monologues**

Must have been written and produced professionally from 1970 onwards. Plays from the modern canon, written early in the 20<sup>th</sup> century from authors such as Ibsen and Chekhov are not considered suitable.

The following are also considered unsuitable monologue choices:

- Monologues from films
- Lancelot Gobbo, *The Merchant of Venice*
- Puck, *A Midsummer Night's Dream*

- Mythological Beings (Fairies, Gods, Mythical Creatures)
- Greek or Roman texts (tragedies or comedies)