

What to Prepare for your Round 2 Audition Workshop

Congratulations!!

Every year we receive over a thousand applications for our courses, and we are delighted that you have been selected to progress to the second-round and have booked a place at one of our auditions.

Please carefully read on to learn how to prepare for your Round 2 Audition Workshop.

All applicants are asked to prepare two speeches for their recall audition. Specific details about these speeches appears later in this document. Please keep reading....

The Audition:

At audition you will likely be re-directed by our staff (on one or both of your prepared speeches) and asked to creatively respond to the directions and notes on your performance that you will receive on the day. Please listen closely, as these observations should also be considered as feedback on your audition; we are unable to give feedback after audition.

Auditions take the form of a workshop setting, so you will likely be performing to the staff and other recall candidates on the day. As part of the workshop, you may also be asked to take part in a scene with other candidates, which will give you the opportunity to enjoy exploring your acting skills with new people.

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. As general advice, we advise avoiding clothing that have distracting logos, could restrict movement, or will get in the way of your performance.

To offer the widest range of possibilities, we will be considering you for all our courses - taking in consideration your course preferences. You could, therefore, be asked to take part in an additional session for a course that you have not indicated on your application. This will not affect your preference; it is an opportunity for us, based on your performance and application, to consider you for multiple programmes.

While we understand that the world does not always cooperate with well-made plans, please ensure you make the necessary arrangements to arrive to your audition on time.

Please note that although we ask you to be prepare speeches and additional material for some of our courses, if we reach a point where we feel that we can suitably access your skills, then you may not be asked to perform everything on the day.

Trigger warnings:

If possible, please avoid using a speech that contains controversial language. If your chosen speech does contain material of a highly sensitive nature that may be triggering for some individuals, please inform the tutor and others in the space before performing your text. Some examples of triggers are sexual assault; abuse; hateful language directed at specific groups; death or dying; suicide; self harm; gender discrimination. If you are not sure whether your speech contains a trigger, please ask the tutor at the start of your session.

If you feel that you would not feel comfortable watching the audition, you can step outside the studio during the performance.

Speeches:

We expect you to have fully prepared, memorised, and rehearsed your chosen speeches.

When thinking about what to prepare, you may find the information on our [Frequently Asked Questions page here](#) helpful.

Please be accurate with the text and take the time to explore character and situation in advance. You should make sure you know what you are saying and why you are saying it. Please read the whole play to ensure you understand the context as well as the content.

You are likely to be redirected to perform your speeches in a different way as part of the workshop. Please embrace the opportunity to explore new choices and demonstrate your creative response to direction.

What to prepare:

Please check the following requirements for what to prepare for your audition.

Whilst we consider every applicant for all our unique programmes, there are specific requirements that help us to assess your suitability for our range of courses.

If no specific course is mentioned in your invite to audition, you should follow the instructions below for the courses you entered on your East 15 application form. It may seem obvious to state, but for the avoidance of doubt, please prepare for the course that you indicated as your first preference. If you have also selected an additional choice of course, please prepare speeches for both courses.

If the requirements are the same for both courses, you only need to prepare one set of speeches; you do not have to prepare 2 sets of different speeches. For example, if you have BA Acting as your first preference and BA Acting & Contemporary Theatre as your additional choice, you should prepare a classical speech from the speech list, a contemporary speech, and a self-devised piece.

If you have been recalled for a specific course, it will say this on your audition invitation. If this is the case, please refer to audition instructions below for the course you have been recalled for.

BA Acting:

If you have entered BA Acting as a preferred course on your East 15 application, please prepare the following two speeches:

- A classical speech from the list on the pages 4 to 10 of this document. It is important that you are fully prepared and have rehearsed this speech. If you are not prepared and we feel that we cannot work through the text with you on the day, this part of the audition may be stopped by the tutor, and you will not have a further chance to do this speech.
- A speech from a contemporary (written in the 20th or 21st century) play or film/TV drama.

We would prefer the above speeches to be different to the ones in your video audition and no longer than 90 seconds long per speech.

BA Acting & Contemporary Theatre:

If you have entered BA Acting & Contemporary Theatre as a preferred course on your East 15 application, or have been informed that you have been recalled for this course, please prepare:

- A sample 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, etc.
- A speech from a contemporary (written in the 20th or 21st century) play or screen film/TV drama*
- A heightened language speech (Shakespeare, spoken word etc.) *

All pieces should be no longer than 90 seconds.

*The contemporary and heightened language speeches can be the same as your video audition or different – the choice is up to you.

BA Acting & Community Engagement:

If you have entered BA Acting & Community Engagement as a preferred course on your East 15 application, or have been informed that you have been recalled for this course, please prepare:

- Two speeches, no longer than 90 seconds. We would prefer these speeches to be different to the ones in your video audition:
 - A classical speech (Shakespeare or another Elizabethan playwright)
 - A speech from a contemporary (written in the 20th or 21st century) play or film/TV drama.
- A third piece, that you have written or devised yourself.

BA Acting (International), BA Acting & Fight Performance, BA Acting & Physical Theatre, BA World Performance, Cert HE Acting for Stage and Screen:

If you have entered any of the above courses as your preferred choice on your East 15 application, or have been informed that you have been recalled for one these courses, please prepare the following two speeches, no longer than 90 seconds:

- A classical speech (Shakespeare or another Elizabethan playwright)
- A speech from a contemporary (written in the 20th or 21st century) play or film/TV drama.

We would prefer the above speeches to be different to the ones in your video audition.

MA Acting, MA and MFA Acting (International), and MA Acting for Digital Media and MFA Acting with Digital Media:

Please prepare two speeches, no longer than 90 seconds:

- A classical speech (Shakespeare or another Elizabethan playwright)
- A speech from a contemporary (written in the 20th or 21st century) play or film/TV drama.

We would prefer the above speeches to be different to the ones in your video audition.

Please remember 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 it will aid our assessment of your suitability for training or specific courses.

BA Acting - Classical speech choices:

Please choose **ONE** of the following speeches – the choice is up to you as to which one you pick and feel comfortable performing.

You may choose a character of any gender identification.

Ensure that you are word perfect with the lines and that you have researched and understand the text. You should have a strong grasp of the material and its meaning and context, as you will be re-directed by our staff and be asked to creatively respond to the direction and notes.

If we feel that you have not rehearsed your speech and/or do not fully understand the character you are playing, the tutor may have to stop the performance.

1. TITUS ANDRONICUS

ACT 4 SC 1

AARON

That coddling spirit had they from their mother,
As sure a card as ever won the set;
That bloody mind, I think, they learn'd of me,
As true a dog as ever fought at head.
Well, let my deeds be witness of my worth.
I train'd thy brethren to that guileful hole
Where the dead corpse of Bassianus lay:
I wrote the letter that thy father found
And hid the gold within the letter mention'd,
Confederate with the queen and her two sons:
And what not done, that thou hast cause to rue,
Wherein I had no stroke of mischief in it?
I play'd the cheater for thy father's hand,
And, when I had it, drew myself apart
And almost broke my heart with extreme laughter:
I pry'd me through the crevice of a wall
When, for his hand, he had his two sons' heads;
Beheld his tears, and laugh'd so heartily,
That both mine eyes were rainy like to his:
And when I told the empress of this sport,
She swooned almost at my pleasing tale,
And for my tidings gave me twenty kisses.

2. KING JOHN

ACT 4 SC 1

ARTHUR

Have you the heart? When your head did but ache,
I knit my handkercher about your brows,
The best I had, a princess wrought it me,
And I did never ask it you again;
And with my hand at midnight held your head,
And like the watchful minutes to the hour,

Still and anon cheer'd up the heavy time,
Saying, 'What lack you?' and 'Where lies your grief?'
Or 'What good love may I perform for you?'
Many a poor man's son would have lien still
And ne'er have spoke a loving word to you;
But you at your sick service had a prince.
Nay, you may think my love was crafty love
And call it cunning: do, an if you will:
If heaven be pleased that you must use me ill,
Why then you must. Will you put out mine eyes?
These eyes that never did nor never shall
So much as frown on you.

3. HENRY IV

PT3 ACT 1 SC 4

QUEEN MARGARET

Brave warriors, Clifford and Northumberland,
Come, make him stand upon this molehill here
That raught at mountains with outstretched arms,
Yet parted but the shadow with his hand.
What, was it you that would be England's king?
Was't you that revelled in our Parliament
And made a preachment of your high descent?
Where are your mess of sons to back you now?
The wanton Edward and the lusty George?
And where's that valiant crookback prodigy,
Dickie, your boy, that with his grumbling voice
Was wont to cheer his dad in mutinies?
Or with the rest, where is your darling, Rutland?
Look, York, I stained this napkin with the blood
That valiant Clifford with his rapier's point
Made issue from the bosom of the boy;
And if thine eyes can water for his death,
I give thee this to dry thy cheeks withal.

4. THE TEMPEST

ACT 1 SC 2

MIRANDA

If by your art, my dearest father, you have
Put the wild waters in this roar, allay them.
The sky, it seems, would pour down stinking pitch
But that the sea, mounting to th' welkin's cheek,
Dashes the fire out. O, I have suffered
With those that I saw suffer – a brave vessel
(Who had no doubt some noble creature in her)

Dashed all to pieces. O, the cry did knock
Against my very heart! Poor souls, they perished.
Had I been any god of power, I would
Have sunk the sea within the earth or ere
It should the good ship so have swallowed and
The fraughting souls within her.

5. 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.

6. ALL WELL...

ACT 1 SC 3

HELEN

kneeling Then I confess

Here on my knee before high heaven and you

That before you and next unto high heaven

I love your son.

My friends were poor but honest; so 's my love.

Be not offended, for it hurts not him

That he is loved of me. I follow him not

By any token of presumptuous suit,

Nor would I have him till I do deserve him,

Yet never know how that desert should be.

I know I love in vain, strive against hope,

Yet in this captious and intenible sieve

I still pour in the waters of my love

And lack not to lose still. Thus, Indian-like,

Religious in mine error, I adore

The sun that looks upon his worshipper

But knows of him no more. My dearest madam,
Let not your hate encounter with my love
For loving where you do; but if yourself,
Whose aged honour cites a virtuous youth,
Did ever in so true a flame of liking
Wish chastely and love dearly, that your Dian
Was both herself and Love, O then give pity
To her whose state is such that cannot choose
But lend and give where she is sure to lose;
That seeks not to find that her search implies,
But riddle-like lives sweetly where she dies.

6. HENRY VI PART 1

ACT 1-2

PUCELLE

Dauphin, I am by birth a shepherd's daughter,
My wit untrained in any kind of art. Heaven and Our Lady gracious hath it pleased
To shine on my contemptible estate.
Lo, whilst I waited on my tender lambs,
And to sun's parching heat displayed my cheeks,
God's Mother deigned to appear to me,
And in a vision full of majesty
Willed me to leave my base vocation
And free my country from calamity.
Her aid she promised and assured success.
In complete glory she revealed herself; And whereas I was black and swart before,
With those clear rays which she infused on me
That beauty am I blest with, which you may see.
Ask me what question thou canst possible,
And I will answer unpremeditated.
My courage try by combat, if thou dar'st,
And thou shalt find that I exceed my sex.
Resolve on this: thou shalt be fortunate
If thou receive me for thy warlike mate.

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. OTHELLO

Act 4 SC 2

OTHELLO

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 pluck'd the rose,
I cannot give it vital growth again.
It must needs wither: I'll smell it on the tree.
Ah balmy breath, that dost almost persuade
Justice to break her sword! One more, one more.
Be thus when thou art dead, and I will kill thee,
And love thee after. One more, and this the last:
So sweet was ne'er so fatal. I must weep,
But they are cruel tears: this sorrow's heavenly;
It strikes where it doth love. She wakes.

9. THE TEMPEST

ACT 1 SC 2

ARIEL

To every article.
I boarded the King's ship: now on the beak,
Now in the waist, the deck, in every cabin,
I flamed amazement: sometime I'd divide
And burn in many places; on the topmast,

The yards and bowsprit would I flame distinctly,
Then meet and join. Jove's lightning, the precursors
O'th'dreadful thunderclaps, more momentary
And sight-outrunning were not; the fire and cracks
Of sulphurous roaring, the most mighty Neptune
Seem to besiege and make his bold waves tremble,
Yea, his dread trident shake.

10. MERCHANT OF VENICE

ACT 1 SC 3

SHYLOCK

Signior Antonio, many a time and oft
In the Rialto you have rated me
About my moneys and my usances:
Still have I borne it with a patient shrug,
For sufferance is the badge of all our tribe.
You call me misbeliever, cut-throat dog,
And spit upon my Jewish gaberdine,
And all for use of that which is mine own.
Well then, it now appears you need my help:
Go to, then; you come to me, and you say
'Shylock, we would have moneys:' you say so;
You, that did void your rheum upon my beard
And foot me as you spurn a stranger cur
Over your threshold: moneys is your suit
What should I say to you? Should I not say
'Hath a dog money? is it possible
A cur can lend three thousand ducats?' Or
Shall I bend low and in a bondman's key,
With bated breath and whispering humbleness, Say this;
'Fair sir, you spit on me on Wednesday last;
You spurn'd me such a day; another time
You call'd me dog; and for these courtesies
I'll lend you thus much moneys'?

11. 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.