

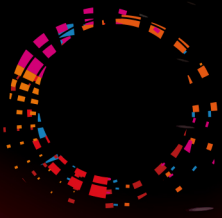
# WAAPA Acting, Music Theatre & Performing Arts Guide – 2021 Commencement

## Application, Admission and Audition Requirements

*Please click below to link to relevant section:*

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## Application Process and Fees

### Summary

1. Apply online through ECU's [applicant portal](#) and pay the application fee.
2. The Student Hub will allocate you an audition or interview and send the details via the email address you provide.  
*If you have not received an email from us within fifteen business days, please check the junk folder in your email browser and contact us straight away if necessary via the enquiry form [here](#).*
3. Attend the audition or follow the instructions sent.
4. The Student Hub will contact you in writing with the outcome once this has been determined by the panel.

### Applying

To apply follow the link from the [Acting](#), [Music Theatre](#), or [Performing Arts](#) pages on the WAAPA website. The link will take you to the Edith Cowan University [applicant portal](#) where you will be asked to create an account and you can then lodge your online application. After you have completed the application and made the necessary payment you will be contacted by email with the appointment details for your individual interview/audition. **Please note that you must be turning at least eighteen years of age in the year you would commence the course.**

Applications for WAAPA open on 1 July each year.

Please attach:

- a photo
- your latest academic transcripts (school reports for school leavers)  
*Year 12 applicants will not yet have completed their final year so their final report will not be available. In this case we need your latest school report (usually mid-year)*
- a brief performance or training resume outlining your previous experience in this area
- your 200-word statement on why you wish to study at WAAPA, a brief overview of your previous experience/training in the area and what you hope to do with your training upon graduation

#### **Providing required documents (IMPORTANT):**

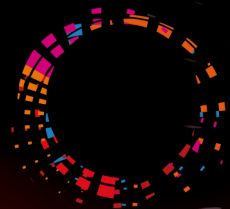
Documents requested above should be included with your application. You can upload documents after lodging your original application, but the application must be complete by 30 September.

### Fees

Before an audition can be scheduled, the application fee of \$75.00 is required for each discipline. For example, if you apply for Diploma of Screen Performance, Diploma of Acting and Bachelor of Arts (Acting), your payment will be \$75.00 as all fall under the Acting discipline. If you apply for Bachelor of Arts (Music Theatre) and Diploma of Acting, the fee will be \$150.00 (two disciplines – Music Theatre & Acting).

#### **Application Fee:**

This fee is non-refundable if you cancel your audition or application. More information is available on the [WAAPA website](#).



## Acting Audition Requirements (Y93 & C67 Applicants ONLY)

*Please note that these audition instructions are for  
Y93 Bachelor of Arts (Acting).  
C67 Diploma of Acting.*

*For C53 Certificate IV in Aboriginal Performance please see [C53 audition instructions section](#).  
For C52 Diploma of Screen Performance please see separate document 'Screen Performance Audition Guide' on the WAAPA website.*

### **The Video Audition:**

The first stage of auditions is a video submission. **All applicants** will receive instructions via email about how to submit a VIMEO/YouTube link to their audition video once their full application has been received. Additional information on recording your video and uploading to VIMEO is available [here](#).

We regret that you will not be accepted on the basis of the video audition alone. The best probable outcome is that you are invited to the call-backs in an Australian capital city (Melbourne, Sydney, Brisbane, Perth) which must be attended in person (see **The Call-back Audition** section below for further details).

This video audition should include the following:

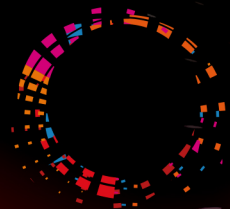
1. Brief verbal identification  
Introduce yourself by telling us your name and a brief explanation about why you wish to come to study at WAAPA in Western Australia.
2. Monologues  
Perform two audition pieces in English. One piece must be a classical piece (usually Shakespeare) and one contemporary piece from WAAPA's monologue list. You are welcome to choose from either the [female](#) or [male](#) list. Try to choose contrasting pieces to show off your range i.e. a comedy and a drama. Information on the [Assessment Criteria](#) used by the audition panel is included at the end of this document.

### **The Call-Back Audition:**

If an applicant is successful in the video audition they will be contacted via email/phone to make arrangements for a call-back Audition. This audition will in person in an Australian capital city (Melbourne, Sydney, Brisbane, Perth). Please check the audition dates for further details. It is expected that you will make yourself available at the time allocated though we will consider special cases.

For call-back auditions please follow the below instructions:

- Arrive at least 15 minutes before your appointment.
- Wear loose comfortable clothing that is easy to move in (i.e., no tight jeans or mini-skirts, and appropriately flexible footwear, e.g. no heavy boots.)
- Bring a bottle of water, and a snack.
- The call-back audition will be run like a workshop with all auditionees working together.
- Be prepared to perform your two monologues again. This time you will be invited to workshop the monologue on the floor with WAAPA staff guiding you.
- Be yourself. Have fun. Try to relax, enjoy and learn from the process.



# waapa

Edith Cowan University

- We are looking for an ability to play, to connect with the text and yourself, and an ability to transform.
- The call-back auditions will be 2 hours long and include a 10 minute interview with the Acting Department staff on Zoom.
- We will film your call-back audition in order for the whole WAAPA staff panel to review your work on completion of the call-back audition circuit.
- Information on the [Assessment Criteria](#) used by the audition panel is included at the end of this document.

***\*\* It is recommended to go through the Checklist provided on the final page of this booklet to ensure you have provided all information and completed all necessary tasks.***

#### **Application Closing Date:**

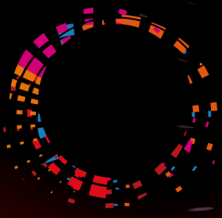
Applications officially close on **30 September each year**. You are encouraged to apply prior to this date to avoid disappointment, however, late applications may be considered at the Panel's discretion. The application portal will remain open after the closing date.

#### **After the Audition:**

All applicants are notified by email or phone call of the result of their application before Christmas. **We regret that it is not possible to give any individual feedback on matters relating to your audition.**

#### **Academic Entrance Requirements (IMPORTANT):**

In addition to passing the audition applicants must also meet Edith Cowan University's academic entrance requirements for their particular course (Diploma or Bachelor) to get a formal offer of a place. Applicants who are concerned they do not meet entrance requirements and will not meet these requirements upon completion of their current course of study should contact [Student Recruitment](#) for details on alternative pathways. It is important you complete the section on the application form relating to your academic qualifications and attach the documents requested.



## **Aboriginal Performance Audition Requirements** **(C53 Applicants ONLY)**

*Please note that these audition instructions are for C53 Certificate IV in Aboriginal Performance applications.*

### **The Phone Interview:**

Applicants will be scheduled for a phone or Zoom interview once their application has been assessed. This interview will be approximately 30 minutes long.

***\*\* It is recommended to go through the Checklist provided on the final page of this booklet to ensure you have provided all information and completed all necessary tasks.***

### **Application Closing Date:**

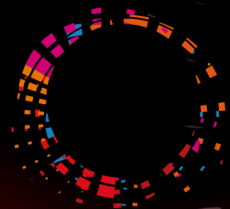
Applications officially close on **30 September each year**. You are encouraged to apply prior to this date to avoid disappointment, however, late applications may be considered at the Panel's discretion. The application portal will remain open after the closing date.

### **After the Interview:**

All applicants are notified by email or phone of the result of their application before Christmas. **We regret that it is not possible to give any individual feedback on matters relating to your audition.**

### **Academic Entrance Requirements (IMPORTANT):**

In addition to passing the audition applicants must also meet Edith Cowan University's academic entrance requirements for their particular course (Diploma or Bachelor) to get a formal offer of a place. Applicants who are concerned they do not meet entrance requirements and will not meet these requirements upon completion of their current course of study should contact [Student Recruitment](#) for details on alternative pathways. It is important you complete the section on the application form relating to your academic qualifications and attach the documents requested.



## Music Theatre Audition Requirements

**Please note that these instructions are for:  
G44 Bachelor of Arts (Music Theatre) applications.  
C68 Diploma of Musical Theatre applications.**

### **The Video Audition:**

The first stage of auditions is a video submission.

**Domestic applicants** will receive instructions via email once their full application has been received. This email will include a date, time and venue in the nearest capital city to attend in order to record the applicant's video submission. You should arrive to this appointment warmed up, 15 minutes early. ECU will provide an accompanist and record the applicant's audition video. Currently this is available for WA applicants only.

If you cannot attend your assigned audition time and wish to submit your own video link instead, please advise Student Hub asap via 134 328 or send your enquiry [here](#). Please make sure you reference your name, application number and course.

**International, travel restricted (due to Covid-19) or isolated applicants** will receive instructions via email about how to submit a VIMEO/YouTube link to their audition video once their full application has been received. These applicants are responsible for all their own video submission materials including accompaniment. Additional information on recording your video and uploading to VIMEO is available [here](#). Currently this includes all non-WA applicants.

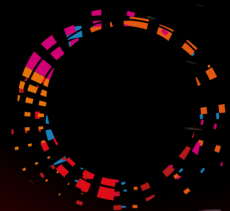
We regret that you will not be accepted on the basis of the video audition alone.

For the Bachelor course, the best probable outcome is that you are invited to the dance auditions in an Australian capital city (Melbourne, Sydney, Brisbane, Perth) which must be attended in person (see **Dance Audition** section below for further details). Following this, you may then be invited for a Zoom interview (see **Zoom Interview** section below for further details).

For the Diploma course, the best probable outcome is that you are invited for a Zoom interview (once again see **Zoom Interview** section below for further details).

This video audition should include the following:

1. Brief verbal identification  
An introduction that includes a quick, separate verbal identification looking straight to camera including your name, age and State of current residence
2. Acting  
Perform a monologue selected and prepared from WAAPA's monologue list. You are welcome to choose from either the contemporary [female](#) or [male](#) list. Please do not select from the Shakespeare lists.
3. Singing (approx. 4 minutes)  
Perform two songs that contrast in mood and/or styles (such as ballad and up tempo). One song must be from a musical written before 1960 and one from after 1960. Both songs must be memorised and performed with an accompaniment. Neither song can be longer than two minutes. You are permitted to edit songs to meet the time requirement. You may be asked by the accompanist or videographer to stop if the time limit is exceeded.



*If you are attending a video audition please bring your sheet music taped up and in the correct key, and you can use an accompanist provided by WAAPA. If you are recording your own video for submission the accompaniment must be sourced by the applicant.*

### The Dance Audition:

If an Applicant is successful in the video audition and is being considered for the Bachelor program, they will be contacted via email/phone to invite them to attend a dance audition. This audition will be in person in an Australian capital city (Melbourne, Sydney, Brisbane, Perth). Please check the audition dates for further details. It is expected that you will make yourself available at the time allocated though we will consider special cases.

For Dance Auditions please follow the below instructions:

- The audition will take place in the hour after your appointment time.
- You should arrive, warmed up, 15 minutes early.
- Notes may be taken during your audition. These notes are not released to applicants and are used as part of the selection process. This audition will be recorded for further review later.
- This call-back will include the dance portion of the audition and consist of warm-up (stretching exercises, floor work etc) progressions and a short jazz combination.
- Applicants may be asked to join a group audition in dance work.
- Please wear appropriate dance clothing and footwear.
- Applicants who have not had formal dance training, or who have not taken classes for a while are advised to take Jazz Dance classes prior to the auditions.

### The Zoom Interview:

If Applicants are successful in the call-back audition a Zoom interview will be scheduled. This interview be approximately 20 - 30 minutes long and will address an Applicants performance in the audition stages, their past training and experience and their future plans. The Applicant may also be required to perform the monologue they have selected and prepared from WAAPA's contemporary monologue list again, at the panel's discretion.

**\*\* It is recommended to go through the Checklist provided on the final page of this booklet to ensure you have provided all information and completed all necessary tasks.**

#### Application Closing Date:

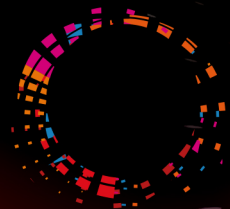
Applications officially close on **30 September each year**. You are encouraged to apply prior to this date to avoid disappointment, however, late applications may be considered at the Panel's discretion. The application portal will remain open after the closing date.

### After the Audition:

All applicants are notified by email of the result of their application before Christmas. **We regret that it is not possible to give any individual feedback on matters relating to your audition.**

#### Academic Entrance Requirements (IMPORTANT):

In addition to passing the audition applicants must also meet Edith Cowan University's academic entrance requirements for their particular course (Diploma or Bachelor) to get a formal offer of a place. Applicants who are concerned they do not meet entrance requirements and will not meet these requirements upon completion of their current course of study should contact [Student Recruitment](#) for details on alternative pathways. It is important you complete the section on the application form relating to your academic qualifications and attach the documents requested.



## Performing Arts Audition Requirements

*Please note that these instructions are for:*

**Y97 Bachelor of Performing Arts – Performance Making & Practice Transition applications**

*For Y97 Bachelor of Performing Arts – Production & Design please see [Production & Design instructions](#).*

### **The Video Audition/Interview:**

For the Performance Making major ONLY

The first stage of auditions is a video submission. **All applicants** will receive instructions via email about how to submit a VIMEO/YouTube link to their audition video once their full application has been received. Additional information on recording your video and uploading to VIMEO is available [here](#).

This video audition is just the first step in the process. After this, you may be invited to attend a recall audition. See the **Call-back Audition** section below. Perth-based applicants will attend the call-back in person at WAAPA. Interstate and International candidates will attend a call-back audition via video conference e.g. Zoom.

This video audition should include the following:

1. Brief verbal identification  
Introduce yourself by telling us your name, country/State of origin and a brief explanation about why you wish to come to study at WAAPA in Western Australia.
2. Solo Performance (max. 3 minutes)  
Include a solo performance, which could be selected from the WAAPA contemporary monologue list (you are welcome to choose from either the [female](#) or [male](#) list).

For the Practice Transition major ONLY

*Please note, to be eligible for this major, applicants must have a completed an Advanced Diploma in a relevant discipline or equivalent.*

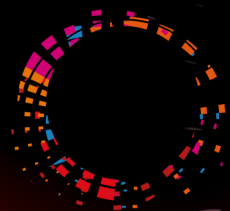
You will be required to attend a short video conference (Zoom) or telephone interview to discuss your suitability for this course. You will be sent instructions on regarding this via email.

Practice Transition applicants are advised that this course has a number of self-managed, independent projects alongside classes that require attendance. At interview, you will have the chance to ask questions about the structure of the Bachelor of Performing Arts or about defining an independent project appropriate to the Practice Transition major.

Applicants will be required to attach an additional Research Interest Statement to there application online. This statement should address the following points:

1. If accepted into the Practice Transition major of the Y97 Bachelor of Performing Arts course, you will have the chance to undertake three independent practical projects. Tell us what kinds of practical projects you would like to explore in those practical projects if accepted to the course (50 – 100 words).





2. If accepted into the Practice Transition major of the Y97 Bachelor of Performing Arts course, you will have the chance to undertake an extended research project culminating in the submission of a 5,000 word thesis. Tell us what area you are interested to research and write about in the extended research project and 5,000 word thesis. (50 – 100 words). You will have the chance to discuss your project and the course in general during the interview. Some indicative examples are:
- I will choreograph a short dance work for teenagers using contact improvisation techniques.
  - I will design costumes for a student production of "The Crucible" at WAAPA?
- We don't expect this to be highly detailed or academic in any way – we are going to teach you how to do that in the course. We just want to find out what excites you and that you have the ability to come up with an idea that can sustain you in the independent study units in this course.

### The Call-back Audition (Performance Making ONLY):

If Applicants are successful in the video audition a call-back audition will be scheduled.

**Perth metropolitan applicants** will receive instructions including a date, time, venue to attend a call-back audition and specific instruction about what will be expected. You should arrive to this appointment warmed up, 15 minutes early. Allow four hours for this audition. It may be filmed and/or recorded for panel review and assessment purposes.

If you cannot attend your assigned call-back time, please advise Student Hub asap via 134 328 or send your enquiry [here](#). Please make sure you reference your name, application number and course.

**International, interstate or isolated applicants** will receive instructions a Zoom call-back audition.

**\*\* It is recommended to go through the Checklist provided on the final page of this booklet to ensure you have provided all information and completed all necessary tasks.**

#### Application Closing Date:

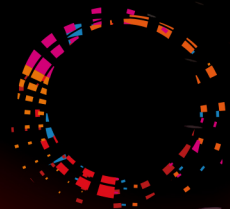
Applications officially close on **30 September each year**. You are encouraged to apply prior to this date to avoid disappointment, however, late applications may be considered at the Panel's discretion. The application portal will remain open after the closing date.

#### After the Audition/Interview:

All applicants are notified by email of the result of their application before Christmas. **We regret that it is not possible to give any individual feedback on matters relating to your audition.**

#### Academic Entrance Requirements (IMPORTANT):

In addition to passing the audition applicants must also meet Edith Cowan University's academic entrance requirements for their particular course (Diploma or Bachelor) to get a formal offer of a place. Applicants who are concerned they do not meet entrance requirements and will not meet these requirements upon completion of their current course of study should contact [Student Recruitment](#) for details on alternative pathways. It is important you complete the section on the application form relating to your academic qualifications and attach the documents requested.



## Offers, Enrolment and Orientation

### **Offers:**

You will receive an email regarding the outcome of your audition once this has been determined, and the Student Hub will advise the Admissions Office.

In addition to a successful interview/audition, your application will also be assessed to ensure you meet ECU's academic and English entry requirements for the course. If all entry requirements are met and there are places available in the course then an offer of a place can be made.

Successful TISC applicants will receive notification of their offer via the TISC website. School Leavers who have applied direct to ECU will receive notification via an email from ECU.

These notifications will occur on the following dates and an official letter will be sent to your listed address shortly after:

**December round:** 24 December 2020

**January round:** 19 January 2021

Successful DIRECT non-school leaver applicants who meet ECU entry requirements will receive notification of their offer from December onwards.

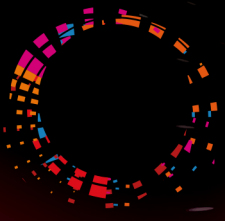
If you have a successful interview or audition, but do not meet ECU's academic and/or English entry requirements, you will not be made an offer and you will be notified of your options by TISC or ECU.

### **Enrolment:**

Before Orientation, early February, all students should enrol in the appropriate units online. Staff are available to assist students in this process (please contact 134 328 or [courseadvice@ecu.edu.au](mailto:courseadvice@ecu.edu.au) for assistance).

### **Orientation:**

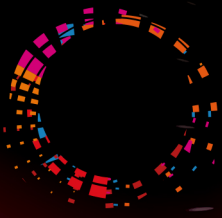
It is essential that you attend the rigorous Orientation program for your course. Details of the orientation are included in the offer letter after audition.



## APPLICATION CHECKLIST

Please ensure you have:

- Read the application and audition information for your discipline/s
- Applied for the course
- Attached your photo
- Attached your latest academic transcripts
- Attached your brief performance resume
- Attached your statement
- Have paid the correct application fee for the course/s and discipline/s



## **APPENDIX 1: Acting, Music Theatre & Performing Arts** **Audition Monologues – Female**

*If applying for more than one of the courses below, you may use the same monologue for each audition. Feel free to choose monologues from either the male or the female lists.*

### **Y93 - BACHELOR OF ARTS (ACTING)**

#### **C67 - DIPLOMA OF ACTING**

You must prepare *two* pieces from the monologues provided: one *Shakespeare or Heightened Text* piece, and one *Contemporary Text* piece.

### **G44 - BACHELOR OF ARTS (MUSIC THEATRE)**

#### **C68 - DIPLOMA OF MUSICAL THEATRE**

You must prepare any *one* piece from the *contemporary* monologues provided in addition to the *two* songs.

### **Y97 - BACHELOR OF PERFORMING ARTS (PERFORMANCE MAKING)**

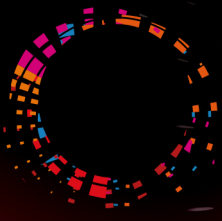
You must prepare *one* piece from the *contemporary* monologues provided.

*Some monologues may have been edited. Please prepare the version provided.*

### **C52 – DIPLOMA OF SCREEN PERFORMANCE**

#### **C53 – CERTIFICATE IV IN ABORIGINAL PERFORMANCE**

Please do not select from this monologue list. Please see separate audition instructions for more details.

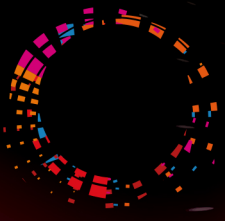


## FEMALE CONTEMPORARY

1. LOVE by Patricia Cornelius, Tanya.
2. STOLEN by Jane Harrison, Sandy.
3. THE THREE SISTERS by Anton Chekhov, adapted by Laurence Senelinck, Irina.
4. GODCHILD by Deborah Bruce, Lou.
5. TOP GIRLS by Caryl Churchill, Dull Gret.
6. THE CRUCIBLE, by Arthur Miller, Mary Warren.
7. THE KID, by Michael Gow, Snake.

## FEMALE SHAKESPEARE

1. HENRY IV, ACT I, Scene iii, Lady Percy.
2. ROMEO AND JULIET, Act II Sc ii, Juliet.
3. TWO NOBLE KINSMAN by Shakespeare and John Fletcher, Act II Scene iv, Jailor's Daughter.
4. KING LEAR, Act IV, Scene vii, Cordelia.
5. MEASURE FOR MEASURE, Act II, Scene iii, Isabella.
6. THE WINTER'S TALE, Act III Scene ii, Paulina.
7. AS YOU LIKE IT, Act III Scene v, Phoebe.



## FEMALE CONTEMPORARY

### LOVE

by Patricia Cornelius

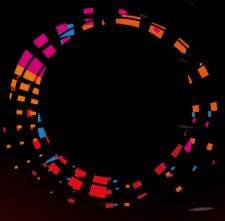
### TANYA

The moment I saw you, I reckon, that very second, that's when, I knew it then, I just knew it, I felt it, I knew the feeling straight away though I never felt it before, I knew it as if it was a second skin, as if something had crawled up and bit me, like something had fallen off a building site and hit me, I knew, I loved you.

I saw the bitches smelling you, their eyes slits, tongues circling their lips, mouths filling with spit and I growled at them, I really did, I growled, could've bared my teeth, probably did, because I was sure that none of them were going to have you, you were all mine and I growled at them, to let them know, back off or I'll let rip. Their hackles rose and I had to square up to them a bit but they scampered off, tails between their legs, they did.

Fell for you then and there. You were wasted and looked like shit, in the clink for a six month stint, you hair all lank, you had a split lip, had had amazing tits, you were like some bird, yeah a bird, with your wings tangled and I thought, Jesus Christ, you are for me and I'm for you, no doubt, no fucking doubt, I'm going to look after you, nobody but nobody is going to hurt you, not without have to contend with me first, nobody is going to lay a hand on you, never.

You must have felt it. You couldn't have not. It was hot. Wasn't it? I went up to you, knew I had to get to you fast before anyone else got to you but I couldn't run because you wouldn't have wanted me to run, like someone desperate for you. I had to saunter up to you, sure like, and interested, but just so and I said to you...

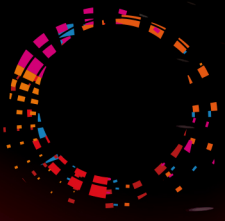


## STOLEN

By Jayne Harrison

## SANDY

A can of peas. I hate peas. Some people hate bloody spinach or pumpkin, but I hate peas. Always have. You want me to tell you why? When mum was real desperate she'd scrounge shite like this from the Welfare. White flour, white sugar, white bread. No good. Instant mash potato. Stuck to ya mouth like glue. Tinned camp pie. The stink! Like bloody dog meat. But the cans of peas I hated most. Just looking at the bloody can I can taste them. Slimy. Soggy. Yuk. A can of peas. A can like this one ruined my family. True, a can of peas. Destroyed my mother and us kids. Mum didn't steal it or nothin' like that – she wasn't shoved in jail or anything. And it's not what your thinking, she didn't chuck it at someone and kill 'em – though she must have wanted to. It was just when they finally caught with us, a can just like this little old one was sitting way at the back of the cupboard – past its use-by date – so they said she was an unfit mother and they took us kids away. All because of the use-by date. The bloody Welfare, who gave us the rotten can in the first place. A can of peas.



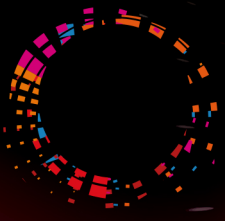
## THE THREE SISTERS

by Anton Chekhov, adapted by Laurence Senelinck

### Irina

Tell me, why is it I'm so happy today? As if I were sailing, with the wide, blue sky above me, and great white birds soaring in the wind. Why is it? Why? I woke up this morning, I got up, I washed – and suddenly I felt everything in this world was clear to me – I felt I knew how life had to be lived. Dear Ivan Romanich, I can see it all. A human being has to labour, whoever he happens to be, he has to toil in the sweat of his face; that's the only way he can find the sense and purpose of his life, his happiness, his delight. How fine to be a working man who rises at first light and breaks stones on the road, or a shepherd, or a teacher, or an engine driver on the railway... Lord, never mind being human even – better to be an ox, better to be a simple horse, just so long as you work – anything rather than a young lady who rises at noon, then drinks her coffee in bed, then takes two hours to dress... that's terrible! In hot weather sometimes you long to drink the way I began longing to work. And if I don't start getting up early and working, then shut your heart against me, Ivan Romanich.





## GODCHILD

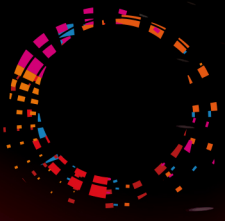
by Deborah Bruce

Lou

No. What the fuck is this? You're the one with secret chats on Facebook, and the cosy little reunions with your stupid, promiscuous ex. Okay, you want the details. Okay then. I feel stuck. I feel anxious all the time. I feel panicked when I see you, I'm not pleased to hear your voice, when I pick up an answer-machine message from you my heart feels flat and hard. You irritate me, the slightest thing, the way you do that circular movement with your hand when you describe feelings, makes me, I feel repulsed actually, I know that sounds extreme, but it is repulsion. I don't want this. I don't recognize myself anymore. I am floating in between feelings I used to have, and feelings I am prevented from having by being with you. I am dead with you. Just the thought of being beyond this makes me feel lighter. Please, let me end this, I am suspended here, wanting to drop back into my life, and. Being. Prevented.

Andy! I'm finishing with you, okay? People break up all the time! They need different things. They realize, I have realized. I have realized I absolutely, don't want this relationship. With you. Now.

Y'know, I thought I did. I did in fact. But now I don't.

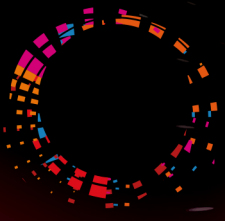


## TOP GIRLS

by Caryl Churchill

### Dull Gret

We come to hell through a big mouth. Hell's black and red. It's like the village where I come from. There's a river and a bridge and houses. There's places on fire like when the soldiers come. There's a big devil sat on a roof with a big hole in his arse and he's scooping stuff out of it with a big ladle and it's falling down on us, and it's money, so a lot of the women stop and get some. But most of us is fighting the devils. There's lots of little devils our size, and we get them down all right and give them a beating. There's lots of funny creatures round your feet, you don't like to look, like rats and lizards, and nasty things, a bum with a face, and fish with legs, and faces on things that don't have faces on. But they don't hurt, you just keep going. Well we'd had worse, you see, we'd had the Spanish. We'd all had family killed. My big son die on a wheel. Birds eat him. My baby, a soldier run her through with a sword. I'd had enough, I was mad, I hate the bastards. I come out of my front door that morning and shout till my neighbours come out and I said, "Come on, we're going where the evil come from and pay the bastards out." And they all come out just as they was from baking or from washing in their aprons, and we push down the street and the ground opens up and we go through a big mouth into a street just like ours but in Hell. I've got a sword in my hand from somewhere and I fill a basket with gold cups they drink out of down there. You just keep running on and fighting.



## THE CRUCIBLE

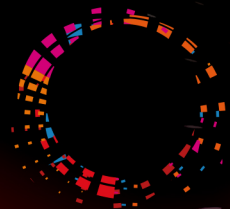
by Arthur Miller

### Mary Warren

I never knew it before. I never knew anything before. When she come into the court I say to myself, I must not accuse this woman, for she sleeps in ditches, and so very old and poor. But then- then she sit there, denying and denying, and I feel a misty coldness climbin' up my back, and the skin on my skull begin to creep, and I feel a clamp around my neck and I cannot breathe air; and then (entranced) I hear a voice, a screamin' voice, and it were my voice- and all at once I remembered everything she done to me! (Like one awakened to a marvellous secret insight) So many times, Mr. Proctor, she come to this very door, beggin' bread and a cup of cider-and mark this: whenever I turned her away empty, she mumbled. But what does she mumble? You must remember, Goody Proctor. Last month-a Monday, I think--she walked away, and I thought my guts would burst for two days after. Do you remember it?

And so I told that to Judge Hathorne, and he asks her so. "Sarah Good," says he, "what curse do you mumble that this girl must fall sick after turning you away?" And then she replies (mimicking an old crone) "Why, your excellence, no curse at all. I only say my commandments; I hope I may say my commandments," says she!

Then Judge Hathorne say, "Recite for us your commandments!" (*Leaning avidly toward them*) And of all the ten she could not say a single one. She never knew no commandments, and they had her in a flat lie!

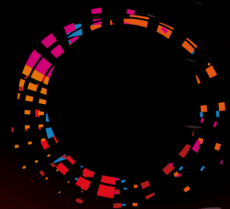


## THE KID

by Michael Gow

### Snake

Honestly, I hate this trip. It's always chaos. Always a fight. By the time we get to Auntie Eileen's no one's talking to anyone. I have to do everything. Get the boys ready. Stock up on drinks and Marlboro and chips. Hate it. Won't it be great when we get the money? We'll be happy. We might take over a service station. Dean can fool around with his engines. I'll cook snacks and Pro can man the pumps. I'll have to help him with the change. I'll look back on all this and laugh. Hate it. All the people we end up taking along. Dean always collects someone. You must have been the first one ever to turn him down. He was that upset. He was driving like a maniac. He just drove over the median strip and back we came. Little turd. Know why he got chucked out of school? Mrs Tucker – guess what Dean called her – was wrapped in him. She used to beat shit out of him, for any reason, no reason, just so she could grab hold of him and whack his bum. One day he'd had enough and he told her to go and see one of the Abo stockmen and he'd fix her up. Poor woman grabbed all the rulers in the room and laid into Dean. He stood up, gave her a right hook and she went down like a ton of bricks. We all stood on the desks and cheered. I reckon Dean would win wars single-handed. The enemy would come to him on bended knees. People will do anything just to get a wink or a smile that says he likes you. Little turd. Foul temper. Lazy. But who cares when it's Dean?

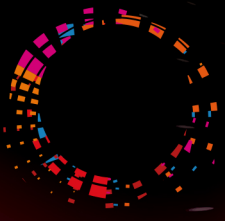


## FEMALE SHAKESPEARE

HENRY IV PART I, ACT I, Scene iii.

Lady Percy

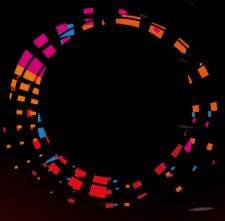
O, my good lord, why are you thus alone?  
For what offence have I this fortnight been  
A banish'd woman from my Harry's bed?  
Tell me, sweet lord, what is't that takes from thee  
Thy stomach, pleasure and thy golden sleep?  
Why dost thou bend thine eyes upon the earth,  
And start so often when thou sit'st alone?  
Why hast thou lost the fresh blood in thy cheeks;  
And given my treasures and my rights of thee  
To thick-eyed musing and cursed melancholy?  
In thy faint slumbers I by thee have watch'd,  
And heard thee murmur tales of iron wars;  
Speak terms of manage to thy bounding steed;  
Cry 'Courage! to the field!' And thou hast talk'd  
Of sallies and retires, of trenches, tents,  
Of palisadoes, frontiers, parapets,  
Of basilisks, of cannon, culverin,  
Of prisoners' ransom and of soldiers slain,  
And all the currents of a heady fight.  
Thy spirit within thee hath been so at war  
And thus hath so bestirr'd thee in thy sleep,  
That beads of sweat have stood upon thy brow  
Like bubbles in a late-disturbed stream;  
And in thy face strange motions have appear'd,  
Such as we see when men restrain their breath  
On some great sudden hest. O, what portents are these?  
Some heavy business hath my lord in hand,  
And I must know it, else he loves me not.



## ROMEO AND JULIET, ACT II, Scene ii.

### Juliet

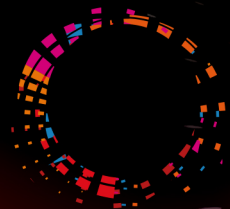
Thou knowest the mask of night is on my face;  
Else would a maiden blush bepaint my cheek  
For that which thou hast heard me speak to-night.  
Fain would I dwell on form -- fain, fain deny  
What I have spoke; but farewell compliment!  
Dost thou love me? I know thou wilt say 'Ay';  
And I will take thy word. Yet, if thou swear'st,  
Thou mayst prove false. At lovers' perjuries,  
They say Jove laughs. O gentle Romeo,  
If thou dost love, pronounce it faithfully.  
Or if thou thinkest I am too quickly won,  
I'll frown, and be perverse, and say thee nay,  
So thou wilt woo; but else, not for the world.  
In truth, fair Montague, I am too fond,  
And therefore thou mayst think my 'havior light;  
But trust me, gentleman, I'll prove more true  
Than those that have more cunning to be strange.  
I should have been more strange, I must confess,  
But that thou overheard'st, ere I was ware,  
My true-love passion. Therefore pardon me,  
And not impute this yielding to light love,  
Which the dark night hath so discovered.



## TWO NOBLE KINSMAN BY Shakespeare and John Fletcher, ACT II, Scene iv.

### Jailor's Daughter

Why should I love this gentleman? 'Tis odds  
He never will affect me. I am base,  
My father the mean keeper of his prison,  
And he a prince. To marry him is hopeless;  
To be his whore is witless. Out upon't!  
What pushes are we wenches driven to  
When fifteen once has found us! First, I saw him:  
I, seeing, thought he was a goodly man;  
He has as much to please a woman in him  
(If he please to bestow it so) as ever  
These eyes yet look'd on. Next, I pitied him;  
And so would any young wench o' my conscience  
That ever dream'd, or vow'd her maidenhead  
To a young handsome man. Then, I lov'd him,  
Extremely lov'd him, infinitely lov'd him;  
And yet he had a cousin, fair as he too;  
But in my heart was Palamon, and there,  
Lord, what a coil he keeps! To hear him  
Sing in an evening, what a heaven it is!  
And yet his songs are sad ones. Fairer spoken  
Was never gentleman. When I come in  
To bring him water in a morning, first  
He bows his noble body, then salutes me thus:  
"Fair gentle maid, good morrow. May thy goodness  
Get thee a happy husband!" Once he kiss'd me—  
I lov'd my lips the better ten days after.  
Would he would do so ev'ry day! He grieves much,  
And me as much to see his misery.  
What should I do to make him know I love him,  
For I would fain enjoy him? Say I ventur'd

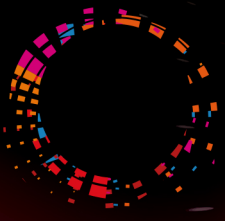


# waapa

Edith Cowan University

To set him free? What says the law then?  
Thus much for law or kindred! I will do it,  
And this night, or tomorrow, he shall love me.

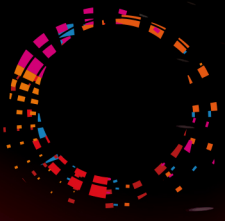




## KING LEAR, ACT IV, Scene vii

### Cordelia

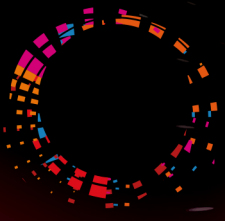
O you kind Gods,  
Cure this great breach in his abused nature!  
Th'untuned and jarring senses, O! wind up  
Of this child-changed father.  
Be govern'd by your knowledge, and proceed  
I'th'sway of your own will. Is he array'd?  
O my dear father! Restoration hang  
Thy medicine on my lips, and let this kiss  
Repair those violent harms that my two sisters  
Have in thy reverence made!  
Had you not been their father, these white flakes  
Did challenge pity on them. Was this a face  
To be oppos'd against the warring winds?  
To stand against the deep dread-bolt thunder?  
In the most terrible and nimble stroke  
Of quick, cross lightning? To watch – poor perdu! –  
With this thin helm? Mine enemy's dog,  
Though he had bit me, should have stood that night  
Against my fire. And wast thou fain, poor father,  
To hovel thee with swine and rogues forlorn,  
In short and musty straw? Alack, alack!  
'Tis wonder that thy life and wits at once  
Had not concluded all. He wakes; speak to him.



## MEASURE FOR MEASURE, ACT II, Scene iii

### Isabella

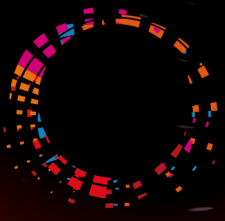
To whom should I complain? Did I tell this,  
Who would believe me? O perilous mouths,  
That bear in them one and the self-same tongue,  
Either of condemnation or approval;  
Bidding the law make court'sy to their will:  
Hooking both right and wrong to the appetite,  
To follow as it draws! I'll to my brother:  
Though he hath fallen by prompture of the blood,  
Yet hath he in him such a mind of honour.  
That, had he twenty heads to tender down  
On twenty bloody blocks, he'd yield them up,  
Before his sister should her body stoop  
To such abhorr'd pollution.  
Then, Isabel, live chaste, and, brother, die:  
More than our brother is our chastity.  
I'll tell him yet of Angelo's request,  
And fit his mind to death, for his soul's rest.



## THE WINTER'S TALE, ACT III, Scene ii

Paulina

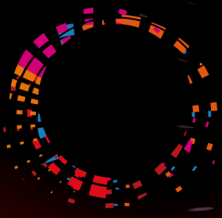
What studied torments, tyrant, hast for me?  
What wheels? racks? fires? what flaying? boiling?  
In leads or oils? what old or newer torture  
Must I receive, whose every word deserves  
To taste of thy most worst? Thy tyranny  
Together working with thy jealousies,  
Fancies too weak for boys, too green and idle  
For girls of nine, O, think what they have done  
And then run mad indeed, stark mad! for all  
Thy by-gone fooleries were but spices of it.  
That thou betray'dst Polixenes, 'twas nothing;  
That did but show thee, of a fool, inconstant  
And damnable ingrateful: nor was't much,  
Thou wouldst have poison'd good Camillo's honour,  
To have him kill a king: poor trespasses,  
More monstrous standing by: whereof I reckon  
The casting forth to crows thy baby-daughter  
To be or none or little; though a devil  
Would have shed water out of fire ere done't:  
Nor is't directly laid to thee, the death  
Of the young prince, whose honourable thoughts,  
Thoughts high for one so tender, cleft the heart  
That could conceive a gross and foolish sire  
Blemish'd his gracious dam: this is not, no,  
Laid to thy answer: but the last, O lords,  
When I have said, cry 'Woe!' the Queen, the Queen,  
The sweet'st, dear'st creature's dead,  
and vengeance for't  
Not dropp'd down yet.



## AS YOU LIKE IT, ACT III, Scene v

### Phoebe

Think not I love him, though I ask for him;  
'Tis but a peevish boy; yet he talks well.  
But what care I for words? Yet words do well  
When he that speaks them pleases those that hear.  
It is a pretty youth; not very pretty;  
But sure he's proud; and yet his pride becomes him.  
He'll make a proper man. The best thing in him  
Is his complexion; and faster than his tongue  
Did make offense, his eye did heal it up.  
He is not very tall; yet for his year's he's tall.  
His leg is but so so; and yet 'tis well.  
There was a pretty redness in his lip,  
A little riper and more lusty red  
Than that mixed in his cheek; 'twas just the difference  
Betwixt the constant red and mingled damask.  
There be some women, Silvius, had they marked him  
In parcels as I did, would have gone near  
To fall in love with him; but, for my part,  
I love him not nor hate him not; and yet  
I have more cause to hate him than to love him;  
For what had he to do to chide at me?  
He said mine eyes were black and my hair black;  
And, now I am rememb'red, scorned at me.  
I marvel why I answered not again.  
But that's all one; omittance is no quittance.  
I'll write to him a very taunting letter,  
And thou shalt bear it. Wilt thou, Silvius?



## **APPENDIX 2: Acting, Music Theatre & Performing Arts** **Audition Monologues – Male**

*If applying for more than one of the courses below, you may use the same monologue for each audition. Feel free to choose monologues from either the male or the female lists.*

### **Y93 - BACHELOR OF ARTS (ACTING)**

#### **C67 - DIPLOMA OF ACTING**

You must prepare *two* pieces from the monologues provided: one *Shakespeare or Heightened Text* piece, and one *Contemporary Text* piece.

### **G44 - BACHELOR OF ARTS (MUSIC THEATRE)**

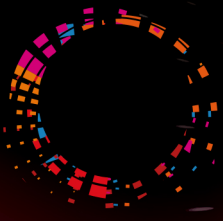
#### **C68 - DIPLOMA OF MUSICAL THEATRE**

You must prepare any *one* piece from the *contemporary* monologues provided in addition to the *two* songs.

### **Y97 - BACHELOR OF PERFORMING ARTS (PERFORMANCE MAKING)**

You must prepare *one* piece from the *contemporary* monologues provided.

*Some monologues may have been edited. Please prepare the version provided.*

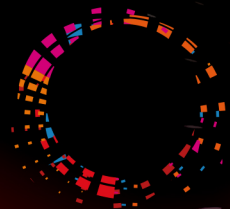


## MALE CONTEMPORARY

1. SAVAGE by Patricia Cornelius, Runt.
2. IN THE REPUBLIC OF HAPPINESS by Martin Crimp, Granny or Grandpa.
3. SIX DEGREES OF SEPARATION by John Guare, Rick.
4. STOLEN by Jane Harrison, Sandy.
5. THE SEAGULL by Anton Chekhov adapted by Simon Stephens, Konstantin.
6. MYTH, DISASTER AND PROPAGANDA IN NAZI GERMANY AND CONTEMPORARY AMERICA by Stephen Sewell, Max.
7. LONE STAR by James McLure, Roy.

## MALE SHAKESPEARE

1. MACBETH, ACT I, Scene vii, Macbeth.
2. MUCH ADO ABOUT NOTHING, Act II Sc iii, Benedick.
3. JULIUS CAESAR, Act III Scene i, Mark Antony.
4. OTHELLO, Act I, Scene iii, Iago.
5. COMEDY OF ERRORS, Act III, Scene ii, Antipholus.
6. TWO GENTLEMEN OF VERONA, Act IV Scene iv, Launce
7. MEASURE FOR MEASURE, Act II Scene ii, Angelo.



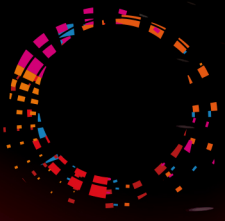
## MALE CONTEMPORARY

### SAVAGE

by Patricia Cornelius

#### Runt

It's true. I repel them. I take a step toward them and they reel back. I disgust them. I can tell that. They hate my guts. I get so far like once when I managed to convince a girl, a really nice girl who I met on the net, to come and meet me and have a drink because we'd been to-ing and fro-ing for weeks and got to know one another a bit and I liked her and she liked me I thought. I waited for her in a bar, a nice bar, cost ten bucks for a stubby of beer, and I saw her and I stood up to show her I was there. She scanned the room searching for me and I could see how she looked gorgeous really but not too gorgeous, not out of my reach, someone who could possible quite like me. She had a lovely smile and she was excited to meet me I guessed. And then she saw me and the smile went and so did the excitement and I could see that it wasn't me or anything like me that she'd imagined. She pretended that she was looking for someone else. She turned quickly and walked out. I didn't bother going after her. I thought, no, fuck her; she's just like all the rest.



## IN THE REPUBLIC OF HAPPINESS

By Martin Crimp

### Granny or Grandpa

You think my life doesn't make sense? You think I've what? I've forgotten my own password?

You seriously think I can't open the document of my own life?

Can't change what I like? Can't delete whatever I like?

You seriously think I can't delete my own parents or alter the way I look? You seriously think I can't make changes to my own body and save them?

Or tell you when to fuck me or tell you when to stop? You seriously believe I can't access my own deepest love 24-7 and deepen it still more? You think I don't have those skills? Can't write my own script? – can't turn a sex crime to my own advantage? – can't turn a chicken sandwich or the scream of an abducted child to my own personal advantage?

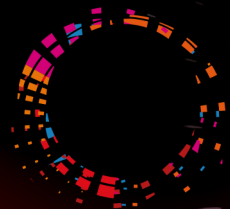
*Wrong!*

You think I don't know how to click on the trauma and drag it into the document of my own life? You think I don't know where to insert the space rocket?

*Wrong!*

Yes, just so completely wrong. I will insert the space rocket right here. I have the will. I have the voice. I have the style. I have the energy and materials. Why should I wait. See me light the twigs. Watch me ignite in my own back garden the rocket motor of damp leaves. Soon I'll be higher than the garden swing, higher even than the roof of my own house. Yes and all those sad engineers of pure social misery who hate me to be weightless can only watch through cardboard pinholes as my own private rocket blasts through Orion – mighty hunter – great X in the winter sea of stars! – and moves magnificently into orbit. Let them try and control me then! Let them attempt to impose gravity! Watch me toss my piss stained pyjamas from ten miles up into their grey faces! See me step out of my rocket wrapped in a bright suit of aluminium cooking foil and set off, lungs glowing with pure oxygen to track down the lost mass of the universe!



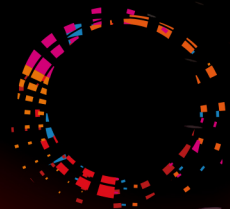


## SIX DEGREES OF SEPARATION

by John Guare

### Rick

He told me he had some of his own money and he wanted to treat me. We went to a store that rented tuxedos and we dressed to the nines. We went to the Rainbow Room. We danced. High over New York City. I swear. He stood up and held out my chair and we danced and there was a stir. Nothing like this ever happened in Utah. And we danced. And I'll tell you nothing like that must have ever happened at the Rainbow Room because we were asked to leave. I tell you. It was so funny. And we walked out and walked home and I knew Elizabeth was waiting for me and I would have to explain about the money and calm her down because we'll get it back but I forgot because we took a carriage ride in the park and he asked me if he could fuck me and I had never done anything like that and he did and it was fantastic. It was the greatest night I ever had and before we got home he kissed me on the mouth and he vanished. Later I realized he had no money of his own. He had spent my money – our money – on that night at the Rainbow Room. How am I going to face Elizabeth? What have I done? What did I let him do to me? I wanted experience. I came here to have experience. But I didn't come here to do this or lose that or be this or do this to Elizabeth. I didn't come here to be *this*. My father said I was a fool and I can't have him be right. What have I done?



## STOLEN

by Jane Harrison

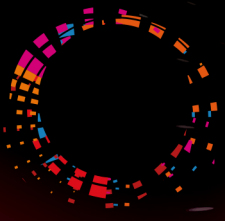
### Sandy

My people are from the desert. Home of the red sands. When desert sands are created, a long time ago. Our people were very vain. Neighbouring mob were coming over for a visit and my boss man said, 'We will build a special meeting place circled by big red rocks, the biggest rocks we can find.'

So the men searched and found these big red rocks and they rolled them into a big circle. When the neighbouring nation came over they said, 'Very magic spot.' But then banga – the Old Wind – Jimmy, you be banga – The Old Wind high up in the sky was blowing by and he saw what my people had done to fool their neighbours and he laughed and laughed at them. He laughed and roared around the rocks and they all crumbled into sand and blew all over, until the land, he was covered in red sand.

That's how the desert sands were created. My mum used to laugh 'n laugh at that story. She was always laughing, my old mum. Had a sense of humour.

She used to say that when you walk on the sand, the wind can blow away your footsteps, like you had never made them, and the earth would become pure again. The sand could heal itself. The land where my people come from is covered in red sand and in the old days, the women, to try and stop the white men from raping them, would shove sand inside themselves. Anything to stop the men raping them, anything. And that's what my mother did, but it didn't stop them and so I came along. My mother, she loved me, but she called me Sandy anyways. She sure had a sense of humour that one.



## THE SEAGULL

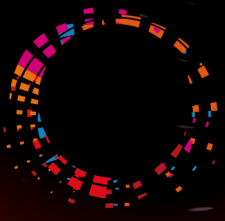
by Anton Chekhov adapted by Benedict Andrews.

### Konstantin

*(Picking the petals from a flower)*

She loves me - she loves me not, she loves me - she loves me not, she loves me - she loves me not. *(Laughs)* See - my mother doesn't love me. Why should she? She's desperate to believe she's still the same woman she was a decade ago - the star of her day - but all of a sudden I'm twenty-five - the hard-to-hide evidence that she's no longer very young. When I'm not around she's still forty-something, but when I am around, she's joined the over-fifty club and she hates me for it. Plus she knows I think theatre's dead. A middle-class mausoleum. She still believes in it, of course. Says she loves it - even imagines it serves a function - that she actually has some effect on people's lives. She can't see that it's a dead form that people only cling to out of nostalgia. It's got nothing to do with reality. With being alive now. May as well be television - it's equally as banal, deadly and meaningless. All we ever get is the same sentimental, self-congratulatory shit masquerading as reality. Or second-hand ideas dressed up as cutting fucking edge. When I see actors on stage pretending to be real - pretending to eat, drink, walk, talk, love - wear jackets - I want to scream: STOP. STOP TRYING TO MAKE ME FEEL YOUR FAKE FEELINGS. STOP TRYING TO TRICK ME. STOP TREATING ME LIKE A CHILD. YOUR REALITY IS NOT MY REALITY. YOUR DEAD WORLD IS NOT MY WORLD. When I see the same clichés - the same reheated lies over and over - I want to run screaming from the theatre and bury myself in life.

*This monologue is taken from an adaptation of 'The Seagull' by Benedict Andrews. You are welcome to use the same monologue from any other adaptation of the play.*

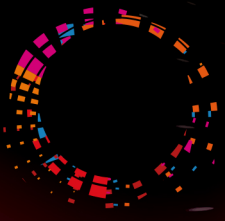


## MYTH, DISASTER AND PROPAGANDA IN NAZI GERMANY AND CONTEMPORARY AMERICA

by Stephen Sewell

Max

Look, mate, I don't know what's happening – I just arrived, right? And, all right, I know the Americans go on with all this flag-waving, patriotic bullshit and think the rest of the world hates them, but fuck, Talbot, they're right: the rest of the world does hate 'em – I hate 'em, and I want to live here! It's envy, isn't it? Everyone looks at what they've got and wants it...They just want the stuff, that's right, isn't it? And figure the reason they can't get the stuff, is because the Americans are stopping them. That's where we're at now, and now some prick's actually done something about it, and killed three thousand people, and the Americans are fucking mad as hell, because they know every single one of them is on that plane hurtling towards the Twin Towers and they don't like it and they're not going to stand for it, and they're going to get the pricks that're threatening them. Well, all power to George W – I don't want the fucking pricks to win, either. There were Aussies killed up there, mate, there were English, there were Scots, there were fucking Moslems, for fuck's sake! There was fucking everybody: everyone's hopes were up there in those two towers....It's a war, Talbot – It is a war. It's a war against terror and it's a war against ignorance, and it's a war against prejudice and pure dumb-arsed fuckwittedness, and we've got to win that war, otherwise we're fucked.



## LONE STAR

by James McLure

### ROY:

In the spring of nineteen hundred and sixty-one I took Edith Ellen Hyde out in that car a' mine. Took her parkin' out to Thompson's Road. That was the night I looked up her dress. Up until then I had no idea what life all about was.

[Pause.]

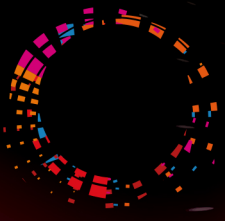
We kissed and kissed till we got halfway good at it. Then she took off her shirt.

[Pause.]

That was the first nipple I'd had in my mouth since Mom's. But nipples are like bicycles: once you learn you never forget how. Finally, we got the windows all steamed up, and I couldn't wait. Got the car to smell like the smell of a woman and I just had to see it. Edith Ellen didn't want me to see it. Said it was bad enough me touchin' it without wantin' to look at it. She even tried to scare me. Said it looked God awful. But she couldn't talk me out of it. I was a man with a mission. So, I scooted over and scrunched down under the steerin' column like this and she lifted up her skirt and I lit a match like that. And I looked at the damn thing.

[Pause.]

And y'know, y'wonder what the first explorer felt. The first explorer that climbed over that hill and saw-stretched out before him, in all its God glory-the Grand Canyon. Well, that's what I felt when Edith Ellen Hyde lifted her skirt and said, 'here it is', I looked, and it was AWE INSPIRING. I felt like Adam. I felt like the man who discovered the Grand Canyon.

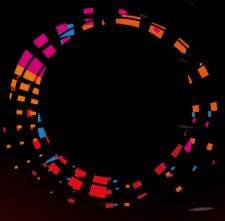


## MALE SHAKESPEARE

### MACBETH, ACT I, Scene vii

#### Macbeth

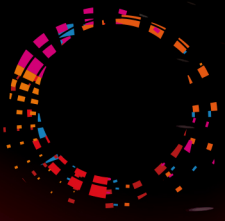
If it were done, when 'tis done, then 'twere well  
It were done quickly: if the assassination  
Could trammel up the consequence, and catch  
With his surcease success; that but this blow  
Might be the be-all and the end-all – here,  
But here, upon this bank and shoal of time,  
We'd jump the life to come. But in these cases  
We still have judgment here; that we but teach  
Bloody instructions, which, being taught, return  
To plague the inventor: this even-handed justice  
Commends the ingredients of our poison'd chalice  
To our own lips. He's here in double trust:  
First, as I am his kinsman 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-tongu'd, against  
The deep damnation of his taking-off;  
And pity, like a naked new-born babe,  
Striding the blast, or heaven's Cherubins, hors'd  
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 the other.



## MUCH ADO ABOUT NOTHING, ACT II, Scene iii

### Benedick

I do much wonder that one man, seeing how much another man is a fool when he dedicates his behaviors to love, will, after he hath laughed at such shallow follies in others, become the argument of his own scorn by falling in love: and such a man is Claudio. I have known when there was no music with him but the drum and the fife; and now had he rather hear the tabour and the pipe: I have known when he would have walked ten mile a-foot to see a good armour; and now will he lie ten nights awake, carving the fashion of a new doublet. He was wont to speak plain and to the purpose, like an honest man and a soldier; and now is he turned orthography; his words are a very fantastical banquet, just so many strange dishes. May I be so converted and see with these eyes? I cannot tell; I think not: I will not be sworn, but love may transform me to an oyster; but I'll take my oath on it, till he have made an oyster of me, he shall never make me such a fool. One woman is fair, yet I am well; another is wise, yet I am well; another virtuous, yet I am well; but till all graces be in one woman, one woman shall not come in my grace. Rich she shall be, that's certain; wise, or I'll none; virtuous, or I'll never cheapen her; fair, or I'll never look on her; mild, or come not near me; noble, or not I for an angel; of good discourse, an excellent musician, and her hair shall be of what colour it please God. Ha! the prince and Monsieur Love! I will hide me in the arbour.

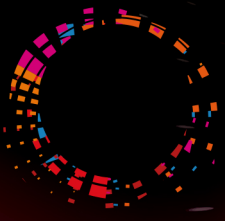


## JULIUS CAESAR, ACT III, Scene i

### Mark Antony

O, pardon me, thou bleeding piece of earth,  
That I am meek and gentle with these butchers.  
Thou art the ruins of the noblest man  
That ever lived in the tide of times.  
Woe to the hand that shed this costly blood!  
Over thy wounds now do I prophesy -  
Which, like dumb mouths, do ope their ruby lips,  
To beg the voice and utterance of my tongue -  
A curse shall light upon the limbs of men;  
Domestic fury and fierce civil strife  
Shall cumber all the parts of Italy;  
Blood and destruction shall be so in use  
And dreadful objects so familiar,  
That mothers shall but smile when they behold  
Their infants quartered with the hands of war,  
All pity choked with custom of fell deeds;  
And Caesar's spirit, ranging for revenge,  
With Ate by his side, come hot from hell,  
Shall in these confines with a monarch's voice  
Cry havoc, and let slip the dogs of war,  
That this foul deed shall smell above the earth  
With carrion men, groaning for burial.

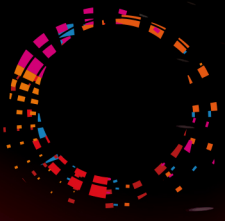




## OTHELLO, ACT II, Scene i

### Iago

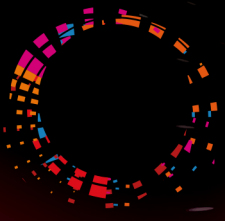
That Cassio loves her, I do well believe't:  
That she loves him, 'tis apt and of great credit.  
The Moor – howbeit that I endure him not –  
Is of a constant, loving, noble nature,  
And I dare think he'll prove to Desdemona  
A most dear husband. Now, I do love her too,  
Not out of absolute lust – though peradventure  
I stand accountant for as great a sin –  
But partly led to diet my revenge,  
For that I do suspect the lusty Moor  
Hath leaped into my seat, the thought whereof  
Doth, like a poisonous mineral, gnaw my inwards:  
And nothing can or shall content my soul  
Till I am even'd with him, wife for wife,  
Or failing so, yet that I put the Moor  
At least into a jealousy so strong  
That judgment cannot cure. Which thing to do,  
If this poor trash of Venice, whom I trace  
For his quick hunting, stand the putting on,  
I'll have our Michael Cassio on the hip,  
Abuse him to the Moor in the rank garb—  
For I fear Cassio with my night-cap too—  
Make the Moor thank me, love me and reward me  
For making him egregiously an ass  
And practising upon his peace and quiet  
Even to madness. 'Tis here, but yet confused:  
Knavery's plain face is never seen tin used.



## COMEDY OF ERROS, ACT III, Scene ii

### Antipholus

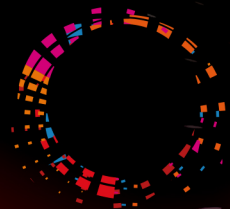
Sweet mistress, what your name is else I know not,  
Nor by what wonder you do hit of mine;  
Less in your knowledge and your grace you show not  
Than our earth's wonder, more than earth divine.  
Teach me, dear creature, how to think and speak;  
Lay open to my earthly gross conceit,  
Smother'd in errors, feeble, shallow, weak,  
The folded meaning of your words' deceit.  
Against my soul's pure truth, why labour you  
To make it wander in an unknown field?  
Are you a god? Would you create me new?  
Transform me then, and to your power I'll yield.  
But if that I am I, then well I know  
Your weeping sister is no wife of mine,  
Nor to her bed no homage do I owe;  
Far more, far more to you do I decline;  
O, train me not, sweet mermaid, with thy note  
To drown me in thy sister's flood of tears;  
Sing, siren, for thyself, and I will dote;  
Spread o'er the silver waves thy golden hairs,  
And as a bed I'll take thee, and there lie,  
And in that glorious supposition think  
He gains by death that hath such means to die;  
Let love, being light, be drowned if she sink.



## TWO GENTLEMEN OF VERONA ACT IV, Scene iv

### Launce

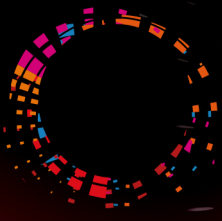
When a man's servant shall play the cur with him, look you, it goes hard: one that I brought up of a puppy; one that I saved from drowning, when three or four of his blind brothers and sisters went to it. I have taught him, even as one would say precisely, 'thus I would teach a dog.' I was sent to deliver him as a present to Mistress Silvia from my master; and I came no sooner into the dining-chamber but he steps me to her trencher and steals her capon's leg: O, 'tis a foul thing when a cur cannot keep himself in all companies! You shall judge. He thrusts me himself into the company of three or four gentlemanlike dogs under the duke's table: he had not been there--bless the mark!--a pissing while, but all the chamber smelt him. 'Out with the dog!' says one: 'What cur is that?' says another: 'Whip him out!' says the third: 'Hang him up!' says the duke. I, having been acquainted with the smell before, knew it was Crab, and goes me to the fellow that whips the dogs: 'Friend,' quoth I, 'you mean to whip the dog?' 'Ay, marry, do I,' quoth he. 'You do him the more wrong,' quoth I; "'twas I did the thing you wot of.' He makes me no more ado, but whips me out of the chamber. How many masters would do this for his servant? Nay, I'll be sworn, I have sat in the stocks for puddings he hath stolen, otherwise he had been executed; I have stood on the pillory for geese he hath killed, otherwise he had suffered for't. Thou thinkest not of this now. Nay, I remember the trick you served me when I took my leave of Madam Silvia: did not I bid thee still mark me and do as I do? when didst thou see me heave up my leg and make water against a gentlewoman's farthingale? Didst thou ever see me do such a trick?



## MEASURE FOR MEASURE, ACT II, Scene ii

### Angelo

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 waste ground 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 vigour, art and nature,  
Once stir my temper: but this virtuous maid  
Subdues me quite. Ever till now  
When men were fond, I smil'd and wonder'd how.



## **APPENDIX 3: Acting Audition Assessment Criteria**

### **CRITERIA FOR ASSESSMENT OF ACTING AUDITIONS:**

#### **1. TEXT**

- a. Have you learned your lines accurately?
- b. Do you understand what you are saying?
- c. Have you made a reasonable attempt to portray the context of the piece (given the circumstances/who are you talking to)?
- d. Did you find a point of change?

#### **2. VOICE**

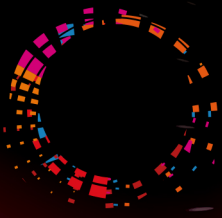
- a. Are you vocally connected?
- b. Are you vocally responsive to the text?
- c. Does your voice have an interesting quality?
- d. Do you have any vocal issues or habits?

#### **3. PHYSICALITY**

- a. Are you physically connected?
- b. Are you aware of what your body is doing?
- c. Do you have a moveable alignment?
- d. Do you have physical courage?
- e. Does your body have transformative possibilities?

#### **4. ABILITY TO TRANSFORM**

- a. Can you connect to the meaning of a word or thought and be changed mentally, physically or emotionally by it?
- b. Can you convert this into strong and believable action?
- c. Are you imaginative but focused?
- d. Are you conceptually and emotionally intelligent?
- e. Are you emotionally available?
- f. Do you listen well?



## APPENDIX 4: Further Video Audition Requirements

### How to Video Your Audition

#### Video Set-up:

It is important that the sound and visual quality of the video is high so the panel can assess your presentation. The room needs to be well lit and you should use a higher quality remote microphone rather than the camera microphone.

Please ensure the following:

- The room you record in is well lit and quiet.
- Ensure that there is good sound with no background noise or echo. If possible, use a remote microphone to showcase your performance to the best advantage
- You are appropriately positioned for the video so that the panel can see your face. Vocalists should show full body and close up.
- Simple non distracting background.
- Avoid distracting attire including stark white, overly bright colours or intricate patterns (as these will distract from your performance).

### VIMEO Instructions

Submissions are made via [VIMEO](#) link following the instructions emailed to Applicants. Additional information on uploading to VIMEO is available [here](#).

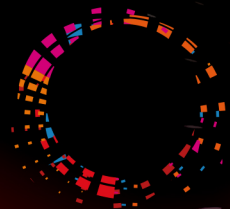
*Please note: VIMEO Basic membership is free but video must be under 500mb and SD format which means it cannot be downloaded at the other end. This isn't essential for submission, but if you do have a professional account please follow step 4 of the instructions below.*

Free conversion software is available here <http://www.squared5.com/> Instructions for exporting from Mpeg Streamclip to Vimeo <https://vimeo.com/24009555>

Otherwise Handbrake is a free Mp4 converter for Vimeo available from <https://handbrake.fr/> And instructions from <https://help.vimeo.com/hc/en-us/articles/224978308-HandBrake>

Before you share video with email address please go to **Privacy Settings** do the following:

1. Under title "Who can watch?"
  - a. Change to only **"People with the password"**
  - b. add Password: **Screen** in Upper and lower case
2. Under title "Where can this be embedded?"
  - a. **Change to "Nowhere"**
3. Under title "Who can comment?"
  - a. **Change to "No One"**
4. In Additional settings (not free version) under People Can Download this Video
  - a. **Click Button to blue**



5. Click on the blue button **Save** the changes before you share and send the link.

The screenshot shows the 'Privacy' settings page in the Waapa interface. On the left is a navigation menu with options: General (selected), Info, Privacy, Collections, Collaboration, Embed, Interaction tools, Distribution, Analytics, Similar stock, and Upgrade. At the bottom of the menu, it shows 'Weekly limit 0 of 5GB' and an 'Upgrade' link. The main content area is titled 'Privacy' and includes the instruction 'Choose who can (or can't) see your video.' Below this are several settings:

- Who can watch?** A dropdown menu set to 'People with the password'.
- Screen** A text input field containing the word 'Screen'.
- Where can this be embedded?** A dropdown menu set to 'Nowhere'.
- Who can comment?** A dropdown menu set to 'No one'.
- People can download this video** A toggle switch that is turned on.
- People can add to collections** A toggle switch that is turned off.

At the bottom of the settings panel are two buttons: a grey 'Cancel' button and a blue 'Save' button.