



Audition Procedure

1st Round Preliminary Audition

All auditionees are seen at preliminary auditions by two members of the audition panel.

Each candidate performs THREE monologues for the panel and is interviewed. Each interview will cover the same ground. PLEASE READ THE NOTES ON 'CHOOSING YOUR MONOLOGUE'

The panel will have been informed of any disclosed disability on a candidate's application form unless the candidate has asked for the disability to be kept confidential.

A candidate should feel free to disclose impairment at any time during the audition process if they have not done so on their application form.

At the end of this document you will find further practical advice that will allow you to fully participate in the live on-line audition.

Assessment

Candidates will be expected to:

In Performance:

- Demonstrate an understanding of the character they are performing, the context within which that character is speaking and the world the writer has created.
- Truthfully communicate the intentions and emotions of the character vocally and physically and make a connection either with the audience or the character to whom they are speaking
- Show an understanding of and commitment to the power of language and story.

In interview:

- Demonstrate a commitment to train as a professional actor.
- Be able to describe an experience of performance, preferably before a live audience.
- Give evidence of a capacity or experience of reading plays, watching live theatre or a critical understanding of acting, films or television drama.

If candidates are put forward for a 2nd round audition the panel may in some cases suggest that the candidate change one of their monologues.

Disabled applicants who demonstrate talent and potential will be put forward to the next stage of the audition process by the panel members who will not concern themselves with the implications the disability may have on subsequent training.

2nd Round Audition – Half Day Workshop

These run between March and April.

Over a three hour workshop each candidate will work on and present the same monologues as at preliminary audition (unless he/she has been recommended to prepare a new audition piece).

Disabled applicants who demonstrate talent and potential will be put forward to the next stage of the audition process by the panel members, who will not concern themselves with the implications the disability may have on subsequent training.

Final Round Audition – Full Day Workshop

This is the final stage and the students for the next academic year are chosen from these groups. Candidates will undertake a day of classes, similar to that of a day on the timetable of first-term students. All the sessions will be observed by members of the audition panel. **All candidates must prepare a new monologue for the workshop day.**

The sessions will include:

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

Voice: Students will take part in groups in voice exercises, ear tests and individual pieces of sight reading. Disclosed sensory impairment and dyslexic students will be given shorter readings.

The teacher will be noting vocal flexibility, fluency of reading and vocal pathology.

The student will not be rejected specifically because of their performance in any of these classes but if the voice teacher believes the voice is in a chronically poor condition, requiring medical intervention before training can be safe and beneficial, the tutors may ask for a specialist report from a laryngologist before offering a place. This could result in a place being offered on the condition that the candidate takes up vocal therapy prior to the beginning of the course.

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

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

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

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

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

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

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

Audition Results

After all the 1st round auditions have been completed (Late March) a candidate will be contacted by email or letter:

- Informing them that they have not been successful
- Or inviting them to a 2nd Round Audition – Half Day Workshop.
- Or asking them to confirm they are happy to be placed on a waitlist for the 2nd round audition – half day workshop should a place come available.

After a 2nd round audition a candidate will be sent an email or letter:

- Informing them that they have not been successful
- Or inviting them to the Final Round - Full Day Workshop Auditions.
- Or asking them to confirm they are happy to be placed on a waitlist for the Final Round - Full Workshop Day Auditions should a place come available

After The Full Workshop Day Auditions a candidate will be sent a letter

- Informing them that they have not been successful
- Or asking them to confirm they are happy to be placed on a waitlist for a place should one come available
- A successful candidate will be telephoned with the offer of a place; this will be followed by a letter, which will include the obligations placed on a student on acceptance of a place. The Academy will require a letter of acceptance.

As indicated, there may be considerable waiting time during this process.

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

Preparing for the Live Online Audition

You will receive a link to the Zoom meeting in the morning of your audition. You will need to have the Zoom app installed on your device to open the link.

Please dial in at least 20 minutes ahead of time, so we can troubleshoot your sign-in process. At first you will be directed into a "waiting room" and we'll admit you from there into the audition room where you will be met by the two panelists.

For those of you using iPhones, please be mindful that the app will drain your battery pretty quickly, so have chargers and extension cords ready to go.

Zoom:

Please familiarize yourself with the following functions on the Zoom app:

- switching from Speaker View to Gallery View and back
- muting your mic and stopping your video
- hiding self view

You will receive a brief tutorial at the beginning of the audition but the more familiar you are with these functions, the less stressed you'll be about technicalities on the day.

Room set up

Please make sure that your device can be propped up and stable. Where possible allow at least two meters away from the camera. Clear the space around you on all sides, so you can comfortably stretch your arms in all directions. We appreciate that it might not be achievable for everyone.

A neutral background is preferable so the silhouette of the body is visible. A sheet or a blank wall is usually a good solution. Corners work well as they create more depth in a smaller room.

Test your frame of view so you know in advance where/how to place your camera. We can accommodate changes of position of the camera during the audition but it would save time if you knew what those moves are. You will be instructed at the beginning of the session where to look (into the camera or any other point in your space).

You will be sent a mobile number of the Admissions Manager so if at any point your connection breaks or if you have any other concerns you can call for assistance.