



Audition Requirements, Assessment and Process

Choosing Your Monologues

As noted on the website, you need to prepare THREE monologues of NO LONGER THAN THREE MINUTES EACH.

- ONE CLASSICAL monologue by SHAKESPEARE (or another Elizabethan/Jacobean playwright).
- ONE monologue from a CONTEMPORARY play, ie a play written in the last 50 years.
- The final RESERVE monologue can be either CONTEMPORARY or CLASSICAL and should be prepared as a reserve in case the panel feel your other monologues were inappropriate or wish to see more from you.

We will ask you to perform one SHAKESPEARE/CLASSICAL and one CONTEMPORARY monologue.

Only if the panel feel they need to see more from you will you be asked to perform your RESERVE monologue.

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

Do

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

Don't

- Mimic the performance of someone else you've seen act the monologue: we want actors not impersonators.
- Assemble a monologue from lines of dialogue where another character's interjections are an important part of the scene.

- Choose monologues by characters that are mad, drunk, non-human (fairies, Gods or animals) or characters that are wildly out of control: these are very difficult.
- Use an accent in which you're not confident.
- Worry about how original your choice of speech is.
- Choose monologues from film scripts.
- Bring any props or costumes.

One day Audition Preparation Workshops and Four Day Audition Masterclasses are available throughout November, December and January. Further information [here](#)

1st Round Preliminary 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.

2nd Round Audition - Half-Day Workshop

These run between March and April. They are chaired by the Director, the Academic Director and Senior BA Acting Tutors of The Lir Academy.

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).

New York Auditions

If students are successful at the 1st round audition in New York, they will be asked to participate in a scene study with another applicant on the same day in place of a 2nd round audition. Copies of each scene will be provided on the day.

Candidates at the stage of this scene study will be assessed on:

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

Belfast and London Auditions

This year we will be holding a limited number of 1st round auditions in Belfast and London. Candidates will go through the same 1st round audition process as those undertaking 1st round auditions in Dublin.

If candidates from New York/Belfast/London auditions are successful they will be expected to attend the final round auditions at The Lir Academy in Dublin.

Final Round - Full Day Workshop

This is the final stage and the students for the next academic year are chosen from these groups. Candidates will undertake a day of classes, 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 (by any author) for the workshop day of no more than 2 minutes duration.**

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

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

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

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

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

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

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

- Commit to 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 Academy 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), candidates will be contacted by email or letter to inform them that:

- they haven't been successful **or**
- to invite them to the 2nd round audition **or**
- to offer them a place on a waiting list for the 2nd round audition should a spot become vacant..

After the **2nd round auditions**, candidates will be sent an email or letter to inform them that:

- they haven't been successful **or**
- to invite them to the final round audition **or**
- to offer them a place on a waiting list for the final round audition should a spot become vacant.

After **final round audition** (full workshop day), candidates will be sent a letter to inform them that:

- they haven't been successful **or**
- to offer them a place on a waiting list for any places which may become available.

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

There may be considerable waiting time during this process.

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