

BA (Hons) in Acting and Foundation Course in Acting admissions procedure

- Please make sure you have read these notes prior to applying and retain for your reference.
- All eligible candidates who apply before the closing date will receive an audition.
- All candidates must be 18 by the start of the academic year for which they are auditioning.

Applications

Application forms are available on the RADA website. These must be completed and submitted along with the application fee by 28 February 2019.

Send your application form to:

Admissions, RADA, 62-64 Gower Street, London WC1E 6ED

Audition procedure - academic year 2019-20

We will acknowledge receipt of your application as soon as the application fee (or application fee waiver) has been processed. We will then contact you to offer an audition date. While we always try to give plenty of notice, there may be occasions where we call to audition at short notice so please do ensure that you feel prepared for your audition, prior to submitting your application.

Preliminary and recall auditions do take place at some regional locations. Short workshop and full workshop days will only take place in London. Travel bursaries are available for the workshop audition stages.

Do note that, due to the volume of candidates we audition, we do not provide feedback – please refer to the RADA Admissions Policy for more information.

The four audition stages

- ① Preliminary audition - November to April
- ② Recall audition - December to May
- ③ Short workshop (three-hour session)
- ④ Full workshop day

Preliminary audition

Preliminary auditions are held between November and April. You will be seen at preliminary auditions by two members of the audition panel. The preliminary audition usually consists of two, but sometimes three, audition speeches. Each speech should last about two minutes, and certainly no longer than three minutes. The panel may stop you if your speech is longer than three minutes.

• Speech A - Classical

The classical piece should be from Shakespeare or an Elizabethan/Jacobean playwright (Jonson, Marlowe, Webster, etc.). It should be originally written in English - so do not choose a piece from a Greek tragedy or a Molière comedy, for example.

• Speech B - Contemporary

The contemporary piece should provide a clear contrast to the classical piece and be written after 1960.

• Speech C - Alternative Classical

You must have an alternative classical piece prepared (same rules as Speech A), which you may or may not be called upon to perform.

Choosing your speeches

Do:

- choose at least one speech from a character close to your age
- choose contrasting pieces: dramatic/comic, serious/light, active/reflective
- imagine the person you are speaking to
- be familiar with the rest of the play and the context in which the speech appears
- choose a speech about which you are excited as a performer and can imagine playing one day
- use your natural speaking voice for the classical speech

Don't:

- mimic the performance of someone else you've seen act the speech: we want actors not impersonators
- assemble a speech from lines of dialogue where another character's interjections are an important part of the scene
- choose speeches by characters who are mad or wildly out of control: these are very difficult
- use an accent you are not confident in
- worry about how original your choice of speech is

RADA cannot provide advice on the suitability of your speech choices before you come for audition.

Recall audition

Speeches presented at the preliminary audition are repeated at the recall audition, unless you have been recommended to prepare a new audition piece. You are also required to sing a prepared unaccompanied song.

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Short workshop

A three-hour workshop. Bring both classical speeches (Speech A and Speech C) and the contemporary speech (Speech B) from earlier rounds.

Full workshop day

This is the final stage and you will need to prepare a new audition speech of your choice. It can be from any era, Greek to contemporary. If you have not used Speech C in previous rounds you may choose this.

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. Applicants who have disclosed sensory impairments or SpLD's will be appropriately accommodated. The teacher will be noting vocal flexibility, fluency of reading and vocal health. 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, RADA 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 take up vocal therapy prior to the beginning of the programme.

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.

Speeches

Each candidate will work with a director on their new speech, 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 speeches 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 speeches, responding to, and building on, professional direction

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

Further process

After a preliminary audition a candidate will be sent a letter or email:

- informing them that they have not been successful
- or inviting them to a recall audition

After a recall audition a candidate will be sent a letter:

- informing them that they have not been successful
- or inviting them to a short workshop
- or asking them to wait whilst other candidates are auditioned

After a short workshop a candidate will be sent a letter:

- informing them that they have not been successful
- or inviting them to a workshop day
- or asking them to wait whilst other candidates are auditioned

After a workshop day a candidate will be sent a letter:

- informing them that they have not been successful
- or asking them to wait whilst other candidates are auditioned
- 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.

Additional Information

As indicated, there may be a considerable waiting time following each audition stage.

The decision of the panel is final. If you are unhappy with the process, you may make a complaint under RADA's Admissions, Appeals & Complaints process (details are on the course pages of the website).

You may apply only once per academic year.

A candidate who is 'on hold' may accept a place at another drama school and hand that place back at any time. A candidate may not hold more than one place at any one time.