

BA (Hons) Acting for Stage and Screen Pre-Interview Form

Please complete and upload to your Applicant Portal within 10 working days.

Contact details

Name	
Email address	
Mobile number	

You are required to prepare an introduction, perform one monologue and a sight-reading task. Please provide a link to your film below:

The recorded audition must consist of three parts:

1. An introduction about yourself

Please state your name, where you are from, tell us something about yourself and why you wish to study Acting for Stage and Screen at UEL

2. Your monologue (either from a published film or play script or a self-written piece)

Before your monologue, introduce the piece with the name of the character you are playing, the play from which the speech originates, and the author. For example, **“This is Chima from Gods Property by Arinze Kene”**. It is important that you read the whole of the play from which your monologue is taken so that you understand the character and the context properly.

Alternatively, you can choose to submit a self-written monologue. If you choose to do this tell us a little about the idea/concept in the introduction.

3. A sight reading of the film script "[HER](#)", provided below choosing to play either of the character roles.

The sight reading does NOT need to be learnt and should be played to camera.

The maximum length of the introduction and monologues is two minutes each. Your recording will be 4 minutes in total: please do not extend it beyond this time limit.

All audition materials must be performed in English.

Tips for delivery:

- Do not refer to any notes or script for the monologue and introduction
- Look directly into the camera for the introduction
- Deliver your monologue either with your eyeline slightly off-frame (i.e. not down the lens) or directly to camera. If possible, have someone standing just to side of the camera, out of shot, for you to talk to.

Tips for recording your audition video

- Your audition video can be recorded using a smartphone camera (i.e. iPhone, Samsung, Huawei, etc.). You do not need a professional grade camera.
- When recording your audition video, try to use a room that has privacy, some space to move and very little or no background noise.
- If possible, position your equipment in front of a plain wall and place it so that the main light source comes from behind the camera and that the image clearly shows your head, shoulders and torso.
- Do not stand too far away from the camera or in front of a window as this will create a silhouette and we may find it difficult to see you.
- If you are using a smartphone, to maintain a steady image, it should ideally sit on a tripod (or similar device) or ensure it is on a stable surface where it cannot move.
- If you are filming your submission in one continuous take, leave a brief pause between the end of your first speech and the beginning of the reading.

Please provide audition link here:	
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Sight Reading Task: Taken from the film HER

Theodore sits alone in the back of a quiet restaurant, a large stack of papers in front of him. We hear his breathing. He waits. Catherine, elegantly dressed, approaches. Theodore stands to greet her. They hug and sit down.

THEODORE:
How are you?

CATHERINE:
I'm good, how are you?

THEODORE:
Good.

CATHERINE:
Well. Here we are.

THEODORE:
Yeah. I'm glad we could do this in person. I know how much you've been travelling.

CATHERINE:
Me too. I'm glad you suggested it.

THEODORE:
I signed all the papers and I brought them for you to sign.

CATHERINE:
OK. What's the rush?

THEODORE:
Nothing I'm just a really slow signer. It's marked where you need to sign, but you don't have to do that right now.

CATHERINE:
Oh, I may as well. We can get it out of the way.

She opens the documents, pulls out a pen and starts to read. She's about to start signing, but then stops. We can see her getting emotional, but not wanting to show Theodore. She bravely recovers. She looks up at Theodore, giving him an "everything's fine" smile, but it's not.

THEODORE:
So, are you happy with the new book?

CATHERINE:

Oh, you know how I am. But I feel like it's true to what I set out to do. So I'm happy with that.

THEODORE:

You're your own worst critic, I'm sure it's amazing. Even that paper you wrote on behavioural routines made me cry.

CATHERINE:

Yeah, but everything makes you cry.

THEODORE:

Everything you do makes me cry.

Beat.

CATHERINE:

So, are you seeing anybody?

THEODORE:

I am. Actually yeah. For the last few months. It's the longest I've been with anybody since we split up.

CATHERINE:

Well. You seem good.

THEODORE:

Thanks, I am. She's been really good for me. I guess it's just been nice to be with someone who's excited about the world.

CATHERINE:

Oh good. Excited's great.

THEODORE:

No, I mean - I wasn't in such a good place myself. And in that way, it's been nice.

CATHERINE:

I always felt like you wished I could just be a happy, light, everything's great, bouncy L.A. wife. But that's not me.

THEODORE:

No, I didn't want you to be like that, Catherine

Beat.

CATHERINE:

So, what's she like?

THEODORE:

Well, her name's Samantha and she's an operating system. She's really complex and interesting. I mean it's only been a few months, but—

CATHERINE:

Wait. What do you mean by 'an operating system'? Like a computer?

THEODORE:

No that's the thing, he's not just a computer - she's her own person. She doesn't just do whatever I want. She thinks for herself and..

CATHERINE:

No hold on. But..Theo. If this is true, it really makes me sad. Like..It makes me think that you can't handle real emotions.

THEODORE:

They are real emotions. How do you know—

CATHERINE:

You wanted to have a wife without the challenges of actually dealing with anything real. I'm glad you found someone. It's perfect.

Catherine gets up and leaves.