# TABLE OF CONTENTS

APPLICATION PROCESS ........................................................................................................... 3

APPLICATION PREPARATION DETAILS

BACHELOR OF FINE ARTS (ACTING) ................................................................................ 5
BACHELOR OF FINE ARTS (COSTUME) ................................................................. 12
BACHELOR OF FINE ARTS (DESIGN FOR PERFORMANCE) .................................... 15
BACHELOR OF FINE ARTS (PROPERTIES AND OBJECTS) .................................. 19
BACHELOR OF FINE ARTS (SCENIC CONSTRUCTION AND TECHNOLOGIES) .... 22
BACHELOR OF FINE ARTS (TECHNICAL THEATRE AND STAGE MANAGEMENT) .... 25

FAQS ABOUT AUDITIONS AND INTERVIEWS ......................................................... 27

APPENDIX A – HEIGHTENED TEXT AND LANGUAGE MONOLOGUES ................. 31
APPENDIX B – CONTEMPORARY MONOLOGUES ................................................. 45
APPENDIX C – MUSICAL THEATRE AUDITION SONGS ....................................... 59
APPENDIX D – THEATRE PLAN ............................................................................. 60
APPLICATION PROCESS

APPLICATION PERIOD
Applications for admission to 2021 NIDA undergraduate courses are open from 6 July – 30 September, 2020. NIDA is unable to accept applications outside of this timeframe.

BEFORE APPLYING
You should read the following information carefully:

• Course information, including unit content, semester dates, fees and frequently asked questions can be found at: https://www.nida.edu.au/courses/undergraduate

• The NIDA Student Handbook, Policies & Procedures and Course Regulations for your intended course: https://www.nida.edu.au/courses/undergraduate/nida-student-policies

• Advice on how to apply for each course can be found from page 5 of this guide.

If you have any further questions at this stage, please contact us at: applications@nida.edu.au

APPLYING
There are six steps to successfully apply for a NIDA course:

STEP 1
Create your application account (link to be provided from 6 July 2020). You will then be sent an automatic email with your log in details to continue your application.

STEP 2
Log in, select the green ‘New Application’ button and complete the online form.

STEP 3
Upload the following documentation to the online form:

• Evidence of your most recent qualification (e.g. school report, Higher School Certificate, university transcript or testamur)

• Proof of identification (e.g. passport, driver’s licence, birth certificate; ID must show your date of birth)
• A passport style photograph (less than six months old, in colour, well lit, plain background)

• Academic IELTS or equivalent (international applicants only)
  (NIDA requires an overall band of 8.0 Academic IELTS for Bachelor of Fine Arts (Acting) and 7.0 Academic IELTS for all other Bachelor of Fine Arts courses)

• Any course related documents/portfolios (refer to the course information in the following pages for more details)

• BFA (Acting) applicants must submit a first-round audition video with their application. It must be submitted as a link to an unlisted YouTube video (refer to the course information in the following pages for more details).

STEP 4
Make payment of the AUD$75 administration fee by credit/debit card.

STEP 5
Book your interview date – all first-round interviews for Costume, Design for Performance, Properties and Objects, Scenic Construction and Technologies, and Technical Theatre and Stage Management will happen via Zoom.

STEP 6
Attend your audition or interview, having prepared the relevant material for your course (refer to the course information in the following pages for more details).

TERMS AND CONDITIONS OF APPLYING
• The 2021 intake administration fee is AUD$75 (including GST) per application. This is a non-refundable fee.

• Applications for NIDA’s higher education courses commencing in 2021 close on 30 September 2020. NIDA cannot accept applications after this date.

• There are a limited number of places available in each course. Selection is based on merit; not all applicants who meet the published entry requirements will receive a study offer.

• All applicants are required to review the course requirements and tuition fees as stated
on the NIDA website.

- It is not possible to provide applicants with individual written or oral feedback on their audition/interview.
- Applicants who receive a study offer for 2021 must accept the offer within the timeframe indicated. It is not possible to defer a study offer at NIDA.
Due to COVID-19, all first-round auditions for BFA (Acting) will be online. You will submit a video audition via a YouTube link as part of your application. Read the recording and submission instructions carefully.

As the COVID-19 situation in Australia evolves, further clarification of the recall process will be announced based on the best governmental and medical advice.

PREPARE FOR YOUR AUDITION

You should prepare to perform the following in your audition video. Your audition video should include two monologues. One monologue should be filmed as a medium shot (i.e. from your waist up). The other monologue should be filmed as a long shot (i.e. your full body). It is up to you which monologue is filmed in either shot.

1. ONE MODERN/CONTEMPORARY PIECE
   This should be a short monologue from a published play (Australian or international). ‘Contemporary’ in this context means a play spanning the period of Anton Chekov (early 1900s) to the present day. You must choose a piece from the list of Contemporary Monologues (see Appendix B of this guide). You are welcome to present your modern/contemporary piece in the language of your cultural background if you so choose. However, you must be prepared to present it in English as well.

2. ONE HEIGHTENED TEXT AND LANGUAGE PIECE
   This should be a short monologue in verse. You must choose a piece from the list of Heightened Text and Language Monologues (see Appendix A of this guide.)
3. RECALL PROCESS

If you are invited to participate in a recall process, you will need to select a third piece that speaks to your cultural sense of self (Actor stream) or a song from a list provided (Singing Actor stream). You will also be asked to submit an additional video element where you speak to your interest in becoming an actor. As the COVID-19 situation in Australia evolves, further clarification of the recall process will be announced based on the best governmental and medical advice.

a) A THIRD PIECE OF YOUR CHOOSING
   This can be Heightened or Modern/Contemporary. You will be welcome to present your piece in the language of your cultural background if you so choose. However, you must be prepared to present it in English as well.

b) OR A MUSICAL THEATRE SONG
   Applicants who are invited to the recall process and have expressed interest in the Singing Actor stream will be sent a list of songs from which they can select their audition piece.

Your monologues must be memorised and fully prepared for your audition video. Your recall piece or song must be memorised and fully prepared for a live audition, whether in person or remotely.

YOUR VIDEO AUDITION (First Round Auditions)

Your video audition should include the two monologues as explained above. It should be submitted as an unlisted YouTube video link, in the appropriate field of your application. For information on how to upload an unlisted video, or change your video’s privacy settings, click HERE.

Please make sure you understand the following guidance and instructions, and prepare what is required before you start to record anything.

1. Recording Format
   You do not have to record your audition with a professional camera. It can be recorded on a
mobile phone. The important thing is that you are heard and seen clearly.

**IMPORTANT:** If you are using your phone to record, please ensure that the camera is not in ‘High Efficiency’ mode. You should be able to check this in your phone’s camera settings. For iPhone you will need to switch on ‘Most Compatible’ mode.

2. **Set Up**

You can use a stand or surface, or have someone hold the phone for you.

Do not look directly into the camera, but just to one side; to the left or right (if it helps, you can place a chair or mark to be your focal point). If someone is holding the phone/camera for you, you can speak your monologue to them, or a third person to visualize whom you are addressing as either another character or the audience.

If using your mobile phone, shoot in landscape, **NOT** portrait.

**Background** – you must be seen clearly.

Try to record against a plain, light background, with no harsh shadows behind you. Avoid busy, distracting images, and ‘hard’ colours like green and red. Ideally, the background should be plain. Grey can work well for a wide range of skin tones on screen.

**Lighting** – you must be seen clearly.

Do not sit directly in front of a window; this may cause over-exposure and create a dark, shadowed effect. A window in front of your face and behind the camera can work more constructively. Use additional, freestanding soft lighting that you may have already. This could be a torch light from your phone, stand lamps, side lights, or bedside lamps. Do not set them too high or too low to avoid causing awkward shadows.

**Sound** – you must be heard clearly.

Check the space/room you have chosen to record in for sound disturbances. i.e. close any windows, turn off any devices playing music in the background, air-conditioning, noise/talking/cooking sounds etc. they may be coming from another room.
3. Audition Pieces

You should record both your pieces as a continuous shot – first one, and then the other. Please read the instructions below carefully.

In mid shot (waist to top of head in the frame – leave a little room at the top of the shot so your head is not cropped) start by saying your name, Applicant number (this will be available to you in the Applicant portal), and tell us which pieces you will be performing (character, play title, and author).

Then present your first piece in this mid shot frame.

Adjust your position so that you are now in long shot (so your entire body is in frame) and perform your second speech. This is an opportunity to embody the expressive range of the character and situation.

Submitting your self-tape

- Review your recordings. This will enable you to pinpoint areas for improvement, including the quality of sound and vision. Have a break and then repeat the process. It is important not to overthink this; as a rule, try not to repeat the process more than 3 times.

- You will not be timed, but the overall length of each monologue within your video should aim as close to 2 minutes as possible. Your audition video should aim to be close to 4 minutes long in full.

- When you are happy, upload your video to YouTube, making sure it is ‘Unlisted’. This will enable only those with the link to view your audition.

- Your video description should include your name and NIDA Applicant number.

- Only upload one submission. Only your first submission will be considered so please do ensure that you submit the correct version with your application.

- If you have any problems with the upload, contact applications@nida.edu.au

Because you are submitting your audition video with your application, your audition video must be completed and submitted by the application deadline of 11:59pm, 30 September 2020.
ON THE RECALL DAY

If the panel would like to see more from you, they will invite you back for a recall audition, which will take place on a separate date. Depending on development of circumstances regarding COVID-19, your recall audition may be in person or live via Zoom. Recall auditions, both in-person and remotely, will take place in November. Due to COVID-19, details and requirements for the final round of auditions will be outlined closer to the time and will be dictated by government guidelines.

You will be asked to present EITHER a third piece (of your choice) or a song (please only choose from the list provided by NIDA). You may also be asked to work with a partner (another applicant) on a duologue.

Please note if you are not invited to attend a recall audition, you should consider your application unsuccessful this year.

TIPS AND ADVICE

NIDA recognises that auditions can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into your monologues, the better prepared you will be and the more you will benefit from the audition.

Do:

• Only select monologues from published plays. Excerpts from TV programs or films are not acceptable.
• Read the whole play that your monologue comes from – research is important.
• Choose characters close to your current age range – while you don’t need to stick to your exact age try to avoid the extremes, such as Shakespeare’s King Lear or Willy Loman from Death of a Salesman.
• Choose characters that are in circumstances you can identify with and that you will enjoy exploring.
• Select pieces that are new to you and that you have not presented before.
• Pick monologues that will showcase you and your acting choices.
• Feel free to use contrasting material when selecting your monologues; for example,
serious and comic or internal versus external.

- Think about who you are talking to in the monologue and what you want from them – know what you mean and what you say.
- Make all of your monologues active, use an invisible partner as a friend, conspirator, confidant or whatever is needed for the scene.
- Relax and enjoy yourself – we find that most applicants manage to relax and enjoy the experience and we hope that you will too!

Don’t:

- Don’t use a book of monologues, except as a reference – if you find a piece in an audition book that you like you must still read the whole play.
- Don’t select material for shock value, as this often backfires – while there are no real rules around this we suggest that you avoid material with strong sexual references or excessive use of expletives.
- Don’t present monologues you have prepared and presented at previous NIDA
PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance to be discussed at your interview:

1. DIGITAL PORTFOLIO
   Your portfolio may include photographic or video examples of your best art/craft/sewing and costume-related work; documentation of the development process of some items; and documentation of the inside of finished garments would be appreciated too.

2. GARMENT PROJECT
   Make a garment for yourself, a friend or family member using one of the following commercial patterns:
   - Simplicity 1039 Men’s Cosplay Costumes (jacket only)
     lincraft.com.au/simplicity-pattern-1039-mens-cosplay-costumes (purchase online or in store)
   - Plumetis Blouse 110 | Burda Style 02/20
     https://www.burdastyle.com/plumetis-blouse-110-burda-style-02-20.html (purchase online PDF download)
   - Cotton Shirt 145 – 06/16
     https://www.burdastyle.com/cotton-shirt-145-06-16.html (purchase online PDF download)
   - Simplicity Sewing Pattern S9086 Misses’ Steampunk Costume Coats
     https://www.simplicity.com/simplicity-storefront-catalog/patterns/brands/simplicity-sewing-pattern-s9086-misses-steampunk-costume-coats/ (purchase online or in store)

3. WRITTEN RESPONSE
   You will be asked to write a short response to images of a costume provided through a link, which will be emailed to you after applications have closed. We ask that you complete this at a time of your convenience before your interview.
Please contact NIDA if you are having difficulty obtaining a pattern.

- Make the pattern as it exists - please do not alter the basic pattern unless it is for the purpose of a better fit. You may use any fabric or combination of fabrics, decoration and finish that you wish.
- Please do not spend a great deal of money on your materials – we will be looking at your creativity and technical skills rather than the value of the materials themselves. Interpret the design in any way that you wish within the limits of the given shape.
- Photograph the garment being worn by the person for whom it was made; styling is encouraged.

The garment project is an important point of discussion at your interview. NIDA is, of course, particularly interested in viewing the finished quality of what you present, but remember, skills can be developed by practice and guidance and NIDA will provide these if your application is successful.

For your interview, please have a couple of other examples of your work to discuss.

Send the garment project and a USB of your digital portfolio to arrive at NIDA in advance of your interview.

The Costume Department
NIDA
215 Anzac Parade
Kensington, NSW
Australia
2033

ON THE INTERVIEW DAY
Each applicant will be interviewed for around 30 minutes. During the interview, we will discuss your garment project, your portfolio and costume related work. We will discuss these with you to learn more about your background, abilities, interests, aspirations, and why you wish to study costume at NIDA.
THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA will post your garment back to you after we have completed our selection.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance and submitted by Dropbox to be discussed at your interview:

1. **ARTIST STATEMENT** (completed in Word and submitted as a PDF)
   A statement describing the kind of artist you are and performance work you like to see and take part in. Provide one example of live performance production that you have seen recently – either live or recorded (live is preferred), and describe the elements of the set, costume and lighting and/or video design and explain the role the design played in making meaning in performance. (500-800 words. Include the Production name, the Producer’s name, the venue and location, the Director’s/Choreographer’s name, the Design team’s names. Please include 5 images where possible, and credit the photographer, name of production, producer/s and featured artists).

2. **INTERVIEW PROJECT** (Collated and submitted in PowerPoint form)
   Select and submit 3 contrasting images taken from a variety of sources. Write 500 words about each image and explain why you find each one interesting and what impact they have on you. Please choose images that affect you differently, for example: how does each image make you feel? Do any of the images jolt a memory? What inspires you about each image?

   Within each set of 500 words (a total of 1500), discuss the following in an imaginative way; some of your descriptions may be factual, some may be fiction… tell us a story about your image.
• How does the image make you feel? Consider the subject/s, colour, context, light, and relationships.
• Consider the composition – what is in and out of frame? What else do you imagine going on beyond?
• What happened just before the image was created and what happened afterwards?
• Finally, describe a way you could modify the image, firstly strengthening the mood and atmosphere contained in the image, and then what you would change to alter the mood significantly.

3. PORTFOLIO (Collated and submitted in PowerPoint form)
Submit a digital portfolio that demonstrates your design skills and you experiences in the arts. This may have been work produced in the workplace, at School, College, at home, at leisure, or work created through volunteer or related opportunities. A good portfolio will demonstrate your creativity and your passion for the arts; it will also show us your level of design skills – such as drawing, model-making, Photoshop, drafting or creative making. A good portfolio will show your best and most appropriate work – don’t overcrowd your portfolio with weak work – it is better to have fewer examples but better work. You will be taking us through your portfolio online at the interview, and you will also be submitting via a Dropbox link provided below. Please email Julie.Lynch@nida.edu.au with Rebecca.Paling@nida.edu.au CC’d to ask any questions.

Examples to include in your portfolio:

• Production photographs you have designed or assisted on. Examples of design work in productions you have taken part in – such as model-making, working drawings, costume and properties designs.
• Photographs, drawings, sketchbooks, paintings, renderings, illustrations (hand drawn and digital).
• Design development, rough sketches, creative journals.
• Any making projects, including: models, sculptures, design styling, costume, properties and scenic art.
• Anything technical, such as technical drawings, props lists, set lists, schedules. Any paperwork, calendars etc., that shows how you organise yourself.
• Other “wild-card” items that you think relate to your potential as a designer or
demonstrates who you are as an artist.

- Note: we encourage photographs of large items such as sets, scenic art, digital art, properties, costumes.

CALLBACKS
It may be necessary to call you back for a second interview. In this case we will set an additional design exercise for you to complete and negotiate the best time for both parties to meet to discuss. The meeting may take place via Zoom or at NIDA.

ON THE INTERVIEW DAY
All first interviews will be conducted via Zoom (you will be provided with a Zoom address prior), and you should be prepared to spend up to one hour for your first interview.

The interview is in two parts:

1. First, there will be a brief talk about NIDA, the Design for Performance course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.
2. Each applicant will then be interviewed for around 45 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Design for Performance at NIDA.

SUMMARY OF SUBMISSIONS PRIOR TO INTERVIEW
You will submit:

- ARTIST STATEMENT
  (fullname_artiststatement_DesignForPerformance_BFA_2021.pdf)
- DIGITAL PROJECT (fullname_project_DesignForPerformance_BFA_2021.pptx)
- DIGITAL PORTFOLIO (fullname_portfolio_DesignForPerformance_BFA_2021.pptx)

Submissions must be made prior to the date of your interview, HERE.
https://www.dropbox.com/request/77Fuc9CHi07x0gh6CfRe
THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project and portfolio in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

NIDA will keep your digital work on file. Make sure your name is clearly marked on all project materials. Ensure you have a copy of both materials to share and access at the interview from your computer.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately or talk it over with a member of the interview panel before your interview finishes.
SUBMIT WITH YOUR APPLICATION

The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can submit one with your interview project to be discussed at your interview (see submission guidelines below). You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. These may include (but are not limited to) photos, life drawings, renders, illustrations, technical drawings, models, sculptures, and paintings. The purpose of the portfolio is to provide an insight into how you think as an artist.

PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date: https://fs3.formsite.com/NIDAed/form61/index.html

3. DESIGNING AND MAKING PROJECT
   - Develop and produce any tridimensional object, artefact, or sculpture that is from or represents a story of your choice. Your story could be from someone you know, a book, a movie, your family, a video game, and so on.
   - Please provide us with organised records of the process you undertook to produce the project. e.g. inspirations, references, drawings, video, photographs, notes, etc.
• Prepare our project according to the above requirements, and also bring it along to your interview for discussion.
• For Dropbox submission, provide photographs your final project from multiple angles to best showcase your work.

Your digital project should be submitted EITHER as a single PDF, with all elements included; OR as a folder containing all the required elements compressed into .zip format.

All uploaded documents must be clearly marked with your name according to the naming conventions set out below under “Summary of Submissions Prior to Interview”.

Note: We do not expect you to have all the skills to produce an artefact of professional quality; however, we are interested in discussing your ideas, your development, and production process and the way you have addressed the brief.

ON THE INTERVIEW DAY

Each applicant will be interviewed for approximately 45 minutes. All interviews will take place via Zoom, and you will be provided with a Zoom address prior.

First, there will be a brief talk about NIDA, the Properties and Objects course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.

During the interview, we will discuss your project (please make sure you have it on hand); your ideas about theatre, film and the broader creative and entertainment industry; and why you want to study Properties and Objects at NIDA.
SUMMARY OF SUBMISSIONS PRIOR TO INTERVIEW

You will submit:
- DIGITAL PROJECT (fullname_project_BFAPOB_2021)

If submitting your digital portfolio via Dropbox, you will also submit:
- DIGITAL PORTFOLIO (fullname_portfolio_BFAPOB_2021)

Submissions must be made prior to the date of your interview, HERE.
https://www.dropbox.com/request/SCAccxLsODbCd34hK67u

THINGS TO NOTE

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

Make sure your name is clearly marked on all project materials.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
SUBMIT WITH YOUR APPLICATION
The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can submit one with your interview project to be discussed at your interview (see submission guidelines below). You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. These may include (but are not limited to) photos, freehand drawings, technical drawings, models, mechanisms, woodwork or metalwork projects. The purpose of the portfolio is to provide an insight into how you think as a practitioner.

PREPARE FOR YOUR INTERVIEW
The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date:
   

3. PRODUCTION PROJECT
   Select a production you’ve seen, or a dramatic text of your choice. Prepare your project according to the requirements and bring it along to your interview for discussion.

   Prepare a description of how you would stage this production. The description can use words, photographs, drawings, diagrams, models, as well as digital files.
Consider the following for discussion at your interview:

- What style, period and/or concept you would choose to set the production in, and why.
- A scene, act, or elemental transition you think would benefit from the use of an automated or mechanical stage effect.
- How would you go about achieving this effect? This description can include diagrams and/or photographs.
- What safety considerations do you think need to be considered?

Your digital project should be submitted EITHER as a single PDF, with all elements included; OR as a folder containing all the required elements compressed into .zip format.

All uploaded documents must be clearly marked with your name according to the naming conventions set out below under “Summary of Submissions Prior to Interview”.

**ON THE INTERVIEW DAY**

Each applicant will be interviewed for approximately 30 - 45 minutes. All interviews will take place via Zoom, and you will be provided with a Zoom address prior.

First, there will be a brief talk about NIDA, the Scenic Construction and Technologies course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.

Each applicant will then be interviewed for around 30 minutes. During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Scenic Construction and Technologies at NIDA.

**SUMMARY OF SUBMISSIONS PRIOR TO INTERVIEW**

You will submit:

- DIGITAL PROJECT (fullname_project_BFASCT_2021)

If submitting your digital portfolio via Dropbox, you will also submit:

- DIGITAL PORTFOLIO (fullname_portfolio_BFASCT_2021)
**THINGS TO NOTE**

NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

Make sure your name is clearly marked on all project materials.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
SUBMIT WITH YOUR APPLICATION

The following may be uploaded with your application:

1. PORTFOLIO
   You may upload a digital portfolio with your application; otherwise you can submit one with your interview project to be discussed at your interview (see submission guidelines below). You should prepare examples of past work that you feel will support your application and demonstrate your suitability for a career in the arts and entertainment industry. The purpose of the portfolio is to provide an insight into how you think as a practitioner.

PREPARE FOR YOUR INTERVIEW

The following should be prepared in advance to be discussed at your interview:

2. QUESTIONNAIRE
   Follow the link and complete the course questionnaire before your interview date:

3. PRODUCTION PROJECT
   Select one production from the list below for your project. The texts that have been nominated should be readily available from your local library, bookstore, or online. Should you have any difficulty obtaining any of these texts, please contact NIDA.
   - *The Seven Stages of Grieving* by Wesley Enoch and Deborah Mailman (play)
   - *Rhinoceros* by Eugene Ionesco (play)
   - *Scorched* by Wajdi Mouawad (play)
   - *Blood Wedding* by Frederico Garcia Lora (play)
Once you have chosen a production from the list, you must prepare a creative project that demonstrates how you would stage your production within the nominated theatre plans (see Appendix D on pages 70 and 71).

- Prepare a ground plan of your set
- You must use a 1:50 scale
- Your ground plan can be hand-drawn or computer generated
- You must use the attached plan and section of the theatre as the basis for your drawing

The project must also incorporate at least one of the following forms:

- A 1:25 or 1:50 scale model
- Detailed storyboard and associated sketches
- Virtual (electronic) three dimensional model of the set

Whilst some elements of your production may be presented in “sketch form”, at least one technical element (the set design, lighting design, audio design or video design) must be thoroughly investigated. This investigation should be demonstrated through appropriate references and documentation.
At your interview, be prepared to discuss:

- How performers will move around on your set – particularly entrances and exits
- The practical and creative motivation behind your design decisions
- The physical characteristics of your set
- How you will manage any safety considerations for your cast and crew
- How any set pieces or props will move on, off or around the stage
- How you will achieve any scene changes

4. WRITTEN PROJECT

List three theatrical performances you have seen and write a review of one of them.

- Your review should be a minimum of 300 words
- Rather than writing a synopsis of the production, please provide a personal response to the production
- Describe how the technical elements of the production supported the narrative

Bring your entire project along to the interview – do not send it in advance.

Your digital production project should be submitted EITHER as a single PDF, with all elements included; OR as a folder containing all the required elements compressed into .zip format.

All uploaded documents must be clearly marked with your name according to the naming conventions set out below under “Summary of Submissions Prior to Interview”.

ON THE INTERVIEW DAY

Each applicant will be interviewed for approximately 30 - 45 minutes. All interviews will take place via Zoom, and you will be provided with a Zoom address prior.

First, there will be a brief talk about NIDA, the Technical Theatre and Stage Management course and what will happen during the interview. There will be an opportunity for you to ask any questions you may have about NIDA or about the interview itself.
During the interview, we will discuss your project; your ideas about theatre, film and the broader creative industry; and why you want to study Technical Theatre and Stage Management at NIDA.

SUMMARY OF SUBMISSIONS PRIOR TO INTERVIEW
You will submit:
• DIGITAL PROJECT (fullname_project_BFATSM_2021)

If submitting your digital portfolio via Dropbox, you will also submit:
• DIGITAL PORTFOLIO (fullname_portfolio_BFATSM_2021)

Submissions must be made prior to the date of your interview, HERE.
https://www.dropbox.com/request/YOn1h6iVz7FMmCYmAc6z

THINGS TO NOTE
NIDA recognises that interviews can be stressful, but every effort will be made to ensure your experience will be as relaxing and enjoyable as possible. Remember, the more time and effort you put into the project in advance, the better prepared you will be and the more you will benefit from the interview and discussion.

Make sure your name is clearly marked on all project materials.

The interview process is friendly, informal and open, and is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA. However, should you have any concerns with the interview process or with what is said to you during the course of the interview, please express your concern immediately, or talk it over with a member of the interview panel before you leave.
FAQs ABOUT AUDITIONS AND INTERVIEWS

CAN I APPLY FOR MORE THAN ONE COURSE?
Yes, however a separate online application form and payment of the AUD$75 administration fee is required for each course you would like to apply for.

WHAT ARE MY CHANCES OF GETTING INTO NIDA’S ACTING COURSE STRAIGHT FROM HIGH SCHOOL?
NIDA offers 24 places in the Acting course each year, receiving around 1700 applications. Most school leavers who apply for the Acting course are not accepted the first time they apply. There are advantages to having some life experience and maturity to be able to cope with a very rigorous course. However, the audition process is a valuable one and provides useful experience for future applications.

WHAT ATAR SCORE DO I NEED TO GET INTO NIDA?
Enter into NIDA is by audition or interview only. We do not ask for exam scores or ATARs. However, all applicants applying for any higher education course at NIDA must have completed their Higher School Certificate or equivalent.

WHAT DO I DO IF I HAVEN’T RECEIVED DETAILS OF MY APPLICATION ACCOUNT?
If you do not receive any automated emails from NIDA regarding your application account, please check your junk/spam/promotions filter. If you are still experiencing difficulties please contact us at applications@nida.edu.au

WHERE WILL MY AUDITION/INTERVIEW TAKE PLACE?
Due to the COVID-19 pandemic, all interviews for courses other than Acting will take place via Zoom. A Zoom link will be provided to you prior to your audition. All first round auditions to BFA (Acting) will be submitted as a video audition as part of your application, via unlisted YouTube link (see the BFA Acting page for more details). As the situation surrounding COVID-19 develops, we will keep applicants informed about the details of the recall audition process.
included locations.

**DOES NIDA GIVE AUDITION/INTERVIEW FEEDBACK?**
Due to the large number of people being auditioned and interviewed, it is not possible for NIDA to provide individual feedback. However, you may view the audition process as a learning experience by observing the re-direction suggestions provided to you, or other applicants, by members of the audition panel.

**WHAT HAPPENS AFTER MY AUDITION/INTERVIEW?**
Final selections are made for each course by mid-December when study offers will be distributed to successful applicants via email.

Please note applicants who do not make it through to the recall stage for Bachelor of Fine Arts (Acting) courses should consider their application unsuccessful for the 2020 intake.
APPENDIX A – HEIGHTENED TEXT
AND LANGUAGE MONOLOGUES

From Chapter VII (I) OMEROS by Derek Walcott

The stalls of the market contained the Antilles’
history as well as Rome’s, the fruit of an evil,
where the brass scales swung and were only made level

by the iron tear of the weight, each brass basin
balanced on a horizon, but never equal,
like the old world and new, as just as things might seem.

They came out of the iron market. Achille gave
Helen back the filled basket. Helen said: “Ba moin!”
“Give it to me!”

Achille said: “Look! I not your slave!

You bound to show off for people?” Of course, she laughed
with that loud ringing laugh of hers, then walked ahead
of him. And he, feeling like a dog that is left

to nose the scraps of her footsteps, suddenly heard
his own voice ringing over the street. People turned
their heads at the shout. Achille saw the yellow dress

fold into the closing crowd. Helen never turned,
carrying the basket with both hands. Her stubbornness
made him crazy. He caught up with her. Then he tried

retrieving the basket, but she yanked it from him.
“You not my slave!” she said.

He said, “My hands tired.”
VIOLA - TWELFTH NIGHT by William Shakespeare

VIOLA    I left no ring with her: what means this lady? 
          Fortune forbid my outside have not charm'd her! 
          She made good view of me, indeed so much, 
          That methought her eyes had lost her tongue, 
          For she did speak in starts distractedly. 
          She loves me, sure; the cunning of her passion 
          Invites me in this churlish messenger. 
          None of my lord's ring? Why, he sent her none. 
          I am the man: if it be so, as 'tis, 
          Poor lady, she were better love a dream. 
          Disguise, I see thou art a wickedness, 
          Wherein the pregnant enemy does much. 
          How easy is it for the proper false 
          In women's waxen hearts to set their forms! 
          Alas, our frailty is the cause, not we, 
          For such as we are made of, such we be. 
          How will this fadge? My master loves her dearly, 
          And I, poor monster, fond as much on him, 
          And she, mistaken, seems to dote on me: 
          What will become of this? As I am man, 
          My state is desperate for my master's love: 
          As I am woman (now alas the day!) 
          What thriftless sighs shall poor Olivia breathe? 
          O time, thou must untangle this, not I, 
          It is too hard a knot for me t'untie.
MOON

I shine with a loneliness and I’m looking for love.
The world is a swan,
Shred swan in the river,
A cathedral’s eye,
False light on the leaves,
There’s no escape for love.
I am everything I see.
The eyes of love are mesmerised by me.
Who is hiding? Who is hiding?
And who is crying
In the grieving shadows of the valley?
The moon is a knife
Alone in the air,
A steely threat to love,
Cause of the blood’s pain.
Let me in! Let me in!
Freezing I drift down
To your walls and windows
Roofs, open! Breasts, open!
Let me in! Let me in!
Let me warm myself against your skin.
I am cold! I am cold!
My ashes of sleeping steel and iron
Yearn for the climax of the fire
On top of every mountain
In the twist of every street.
JULIET

Gallop apace, you fiery-footed steeds,
Towards Phoebus' lodging! such a waggoner
As Phaeton would whip you to the West
And bring in cloudy night immediately.
Spread thy close curtain, love-performing night,
That runaways' eyes may wink, and Romeo
Leap to these arms, untalked of and unseen.
Lovers can see to do their amorous rites
By their own beauties; or, if love be blind,
It best agrees with night. Come, civil night,
Thou sober-suited matron, all in black,
And learn me how to lose a winning match,
Played for a pair of stainless maidenhoods.
Hood my unmanned blood, bating in my cheeks,
With thy black mantle till strange love grown bold,
Think true love acted simple modesty.
Come, night. Come, Romeo. Come, thou day in night;
For thou wilt lie upon the wings of night
Whiter than new snow on a raven's back.
Come, gentle night. Come, loving black-brow'd night.
Give me my Romeo; and, when he shall die,
Take him and cut him out in little stars,
And he will make the face of heaven so fine
That all the world will be in love with night
And pay no worship to the garish sun.
O I have bought the mansion of a love,
But not possessed it; and though I am sold,
Not yet enjoyed. So tedious is this day
As is the night before some festival
To an impatient child that hath new robes,
And may not wear them. O here comes my nurse.
HERMIONE - THE WINTER'S TALE by William Shakespeare

HERMIONE

Sir, spare your threats:
The bug which you would fright me with, I seek.
To me can life be no commodity;
The crown and comfort of my life, your favour,
I do give lost, for I do feel it gone,
But know not how it went. My second joy,
And first-fruits of my body, from his presence
I am barr’d, like one infectious. My third comfort,
(Starr’d most unluckily) is from my breast
(The innocent milk in its most innocent mouth)
Hal’d out to murder; myself on every post
Proclaim’d a strumpet, with immodest hatred
The child-bed privilege denied, which ’longs
To women of all fashion; lastly, hurried
Here, to this place, i’th’open air, before
I have got strength of limit. Now, my liege,
Tell me what blessings I have here alive
That I should fear to die? Therefore proceed.
But yet hear this: mistake me not: no life,
I prize it not a straw, but for mine honour,
Which I would free: if I shall be condemn’d
Upon surmises, all proofs sleeping else
But what your jealousies awake, I tell you
’Tis rigour and not law. Your honours all,
I do refer me to the Oracle:
Apollo be my judge!
HELENA - A MIDSUMMER NIGHT'S DREAM by William Shakespeare

HELENA

Lo, she is one of this confederacy!
Now I perceive they have conjoin’d all three
To fashion this false sport in spite of me.
Injurious Hermia, most ungrateful maid!
Have you conspir’d, have you with these contriv’d,
To bait me with this foul derision?
Is all the counsel that we two have shar’d,
The sister’s vows, the hours that we have spent
When we have chid the hasty-footed time
For parting us - O, is all forgot?
All school-days’ friendship, childhood innocence?
We, Hermia, like two artificial gods,
Have with our needles created both one flower,
Both on one sampler, sitting on one cushion,
Both warbling on one song, both in one key,
As if our hands, our sides, voices and minds,
Had been incorporate. So we grew together,
Like a double cherry, seeming parted,
But yet an union in partition,
Two lovely berries moulded on the one stem;
So, with two seeming bodies, but one heart;
Two of the first, like coats in heraldry,
Due to the one, and crowned with one crest.
And will you join with men in scorning your poor friend?
It is not friendly, ’tis not maidenly;
Our sex, as well as I, may chide you for it,
Thou I alone do feel the injury.
From BRAND NEW ANCIENTS by Kae Tempest

See - all that we have here is all that we've always had.

We have jealousy
and tenderness and curses and gifts.
But the plight of a people who have forgotten their myths
and imagine that somehow now is all that there is
is a sorry plight,
all isolation and worry -
but the life in your veins
it is godly, heroic.
You were born for greatness;
believe it. Know it.
Take it from the tears of the poets.

There's always been heroes
and there's always been villains
and the stakes may have changed
but really there's no difference.
There's always been greed and heartbreak and ambition
and bravery and love and trespass and contrition -
we're the same beings that began, still living
in all of our fury and foulness and friction,
everyday odysseys, dreams and decisions . . .
The stories are there if you listen.

The stories are here,
the stories are you,
and your fear
and your hope
is as old
as the language of smoke,
the language of blood,
the language of
languishing love.

The Gods are all here.
Because the gods are in us.

The gods are in the betting shops
the gods are in the caff
the gods are smoking fags out the back
the gods are in the office blocks
the gods are at their desks
the gods are sick of always giving more and getting less
the gods are at the rave -
two pills deep into dancing -
the gods are in the alleyway laughing
THE CYPHER by Kae Tempest

A circle. Shoulders and hard chests and arms like rosary beads from push-ups before bed, eyes narrowed. We wear our hoods up. We talk in couplets. Two lines at a time and my heart has never been calmer than here, in the cypher.

I stare at my trainers and listen to deep voices throwing out lyrics through smoke. I know I can do this much better than them. I can feel it. Something like stillness, but nothing like stillness.

It creeps up my throat like water creeps down it. It spreads itself over my tongue. My shoulders are squared. I move like the boys, I talk like the boys, but my words are my own.

And when I unleash them, my eyes widen and focus. The streetlights stop flickering, just for a moment, the arrogance prickles like sweat at my temples, I'm moving as if I have never been gentle. The kinder among them look at me sideways. Smiling, shaking their heads, I feel it all through me. It's shaking my legs.

I push my fist against theirs, my soft arms are clasped, I'm embraced like a man, my back slapped, and my heart all the time getting faster. The beatboxer nods his respect. And I'm feeling bigger than all of these buildings. I wait for my turn again, everything burning.
JULIA – THE TWO GENTLEMEN OF VERONA by William Shakespeare

JULIA

This babble shall not henceforth trouble me.  
Here is a coil with protestation. (she tears the letter) 
Go, get you gone; and let the papers lie. 
You would be fing’ring them, to anger me. 
(gathering up the pieces of the letter) 
Nay, would I were so anger’d with the same! 
O hateful hands, to tear such loving words; 
Injurious wasps, to feed on such sweet honey, 
And kill the bees that yield it, with your stings! 
I’ll kiss each several paper, for amends. 
Look, here is writ ‘kind Julia’: unkind Julia! 
As in revenge for thy ingratitude, 
I’ll throw thy name against the bruising stones, 
Trampling contemptuously on thy disdain. 
And here is writ ‘love-wounded Proteus’. 
Poor wounded name: my bosom, as a bed, 
Shall lodge thee till thy wound be thoroughly heal’d; 
And thus I search it with a sovereign kiss. 
But twice, or thrice, was ‘Proteus’ written down: 
Be calm, good wind, blow not a word away, 
Till I have found each letter, in the letter, 
Except mine own name: that some whirlwind bear 
Unto a ragged, fearful, hanging rock, 
And throw it thence into the raging sea. 
Lo, here in one line is his name twice writ: 
‘Poor forlorn Proteus’; ‘passionate Proteus’. 
‘To the sweet Julia’; that I’ll tear away. 
And yet I will not, sit so prettily 
He couples it to his complaining names. 
Thus will I fold them, one upon another: 
Now kiss, embrace, contend, do what you will.
ANTHONY

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 chok'd with custom of fell deeds;  
And Caesar's spirit, ranging for revenge,  
With Até 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.
HENRY V - HENRY V by William Shakespeare

HENRY V

This day is call’d the feast of Crispian:
He that outlives this day, and comes safe home,
Will stand a tip-toe when this day is nam’d,
And rouse him at the name of Crispian.
He that shall see this day, and live old age,
Will yearly on the vigil feast his neighbours,
And say "To-morrow is Saint Crispian".
Then will he strip his sleeve and show his scars,
And say "These wounds I had on Crispin’s day".
Old men forget; yet all shall be forgot,
But he'll remember with advantages
What feats he did that day. Then shall our names,
Familiar in his mouth as household words,
Harry the king, Bedford and Exeter,
Warwick and Talbot, Salisbury and Gloucester,
Be in their flowing cups freshly remember’d;
This story shall the good man teach his son;
And Crispin Crispian shall ne’er go by,
From this day to the ending of the world,
But we in it shall be remembered;
We few, we happy few, we band of brothers;
For he to-day that sheds his blood with me
Shall be my brother; be he ne’er so vile,
This day shall gentle his condition:
And gentlemen in England now a-bed
Shall think themselves accurs’d they were not here,
And hold their manhoods cheap whiles any speaks
That fought with us upon Saint Crispin’s day.
EDMUND - KING LEAR by William Shakespeare

EDMUND

Thou, Nature, art my goddess; to thy law
My services are bound. Wherefore should I
Stand in the plague of custom, and permit
The curiosity of nations to deprive me,
For that I am some twelve or fourteen moonshines
Lag of a brother? Why bastard? Wherefore base?
When my dimensions are as well compact,
My mind as generous, and my shape as true,
As honest madam’s issue? Why brand they us
With base? with baseness? bastardy? base, base?
Who in the lusty stealth of nature take
More composition and fierce quality
Than doth, within a dull, stale, tired bed,
Go to th’ creating of a whole tribe of fops,
Got ‘tween asleep and wake? Well then,
Legitimate Edgar, I must have your land:
Our father’s love is to the bastard Edmund
As to th’ legitimate. Fine word "legitimate"!
Well, my legitimate, if this letter speed,
And my invention thrive, Edmund the base
Shall top th’ legitimate -: I grow, I prosper;
Now, gods, stand up for bastards!
IAGO

That Cassio loves her, I do well believe it.
That she loves him, 'tis apt and of great credit
The Moor – howbe’t 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 leapt 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 evened with him, wife for wife -
Or failing so, yet that I put the Moor
At least into a jealousy so strong
That judgement 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 nightcap, 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 confus’d;
Knavery’s plain face is never seen, till us’d.
DOU YI – SNOW IN MIDSUMMER BY FRANCES YA-CHU COWHIG

Based on the classical Chinese drama The Injustice to Dou E That Moved Heaven and Earth by Guan Hanquing

DOU Yi

Mother Cai, don’t cry
Don’t get angry or curse the sky
Maybe Dou Yi is not fit for this time.
My mother read me a story about a loyal official framed for murder.
As he howled a Heaven before his execution
Frost flew from the sky even though it was May.
If we still live on a planet that hates injustice
Snow will fall from the clouds and shield my remains.
May that snow be the last water that falls on New Harmony until Justice is brought to Dou Yi.
Officers –
Do you see the white flag flapping overhead?
If I am innocent
Not a drop of hot blood will spill onto the green earth or stain my clothes
No matter how many bullets pierce this flesh.
My blood will fly towards the Blue Sky and
Stain the white flag flying above us.
This has happened before when wrongs were suffered by honest women.
Now it will happen here
Where the good suffer poverty and a short life
And the wicked live long and make lots of money.
Because officials are heartless and choose to
Close their eyes and fill their pockets
And men in this town were born with a few words
But you are too timid to speak.

The sky darkens

This floating world dims for me
A cold wind spins!
Officers, I promise you –
It is the hottest time of the year
But soon Snow will tumble down like cotton
And New Harmony will experience the wrath of a drought for three years.
Appendix B: Contemporary Monologues

ANNA PETROVNA – WILD HONEY by Anton Chekhov

ANNA How can you say that? How can you lie to me, on such a night as this, beneath such a sky? Tell your lies in autumn, if you must, in the gloom and the mud, but not now, not here. You’re being watched! Look up, you absurd man! A thousand eyes, all shining with indignation! You must be good and true, just as all this is good and true. Don’t break this silence with your little words! There’s no man in the world I could ever love as I love you. There’s no woman in the world you could ever love as you love me. Let’s take that love; and all the rest, that so torments you – we’ll leave that to others to worry about. Are you really such a terrible Don Juan? You look so handsome in the moonlight! Such a solemn face! It’s a woman who’s come to call, not a wild animal! All right – if you really hate it all so much I’ll go away again. Is that what you want? I’ll go away, and everything will be just as it was before. Yes...? (she laughs) Idiot! Take it! Snatch it! Seize it! What more do you want? Smoke it to the end, like a cigarette – pinch it out – tread it under your heel. Be human! You funny creature! A woman loves you – a woman you love – fine summer weather. What could be simpler than that? You don’t realise how hard life is for me. And yet life is what I long for. Everything is alive, nothing is ever still. We’re surrounded by life. We must live, too, Misha! Leave all the problems for tomorrow. Tonight, on this night of nights, we’ll simply live!
You were created from dirt. Your father was dirt. He never raped her...it was me. He raped me! Under this house. Me! He did it to me! Under that burning house. He was just one of Mum’s boyfriends. If he walked down the street I don’t think I’d even recognize him. Mum was in town. He was going to drive away but his car had no petrol, so he went and bought a can. He sucked on a tube to get it flowing into the tank. I was playing under the house. Then suddenly he was there. He had this screwdriver. I tried to fight him but he was too strong. As he was doing it he kept kissing me with his mouth stinking of petrol. The pain – all the awful pain through my body like he was stabbing me in two. He said he’d kill me if I told Mum. I stayed under the house for hours trying to clean myself with some old rags. Then a few months later I realized I was having that man’s baby. I tried to keep it from her. You know what happened when I told her? She hit me. She said I was lying, that it was one of the local boys and I was blaming her boyfriend. She didn’t believe me. I had you in that house. In my bed. I was twelve. Twelve, Nona. (pause) I hated Mum for not believing me. But at least she kept you, pretended you were hers. That’s not your mother. I’m your mother, Nona. You were born because your so-called Black Prince raped me. Just a filthy pig smelling of petrol. We kept it a secret. I was ashamed. She was ashamed. But I’m not ashamed of you. I’m telling you the truth. You’re my flesh and blood, my daughter. You’re my blood. My blood is yours, Nona! I named you because you were mine. That’s all Mum would allow me to do – name you, Nona...I want you to know the truth. You have to know the truth.
JESS

Last week I was standing in front of this window staring at this bag that I couldn’t afford, and – it was a really nice bag, it was – and I felt like I couldn’t move, I couldn’t leave because of the bag, I mean physically I was rooted to the spot and all the hair was standing up on the back of my neck and I felt terrible because I was getting so emotional about a fucking bag and meanwhile there’s still no sign of a two-state solution in the Middle East and it suddenly dawned on me that the bag was designed, not to hold things, but to hold me and it was like hearing for the first time and I felt so elated at this discovery that I immediately went in and bought it because it no longer held power over me, and I felt brilliant for the rest of the day. But when I thought about it again that evening it just seemed...

Stupid.

*She laughs*

I cried.

I’m thinking about becoming a Buddhist because I am attracted to its philosophies of acceptance, of being, of being in the moment, of the idea of being on a journey and its attraction to the universal but I can’t decide if it’s the right thing to do because on the one hand David Lynch is a Buddhist but on the other so is Richard Gere.

I’ve also thought about becoming an evangelist Christian, a tramp, some form of terrorist, a communist and a lap dancer, actually, actually, actually anything

that

isn’t

me. I suppose.
ANNA – THE ALMIGHTY SOMETIMES by Kendall Feaver

ANNA  Do you know how many drugs I’ve been on, Vivi? 
Seven. I wrote up a list this morning. 
The first one, I couldn’t get out of bed so you swapped it for something that had me bouncing off the walls, but it also made me so fat I didn’t want to leave the house. You countered that with the pill that made my hands shake and then swapped that for something that made me nauseous for the whole four months it took me to adjust to it, but then my vision started blurring, so you lowered that one and tried something else, but then I started getting these really bad nightmares and I wasn’t sleeping again, so you added something for the anxiety and something for the insomnia, and I have to ask this, Vivi, and I’m sorry, because this question does seem so blindingly obvious: did you ever think that maybe the reason this course of treatment was so ineffective is because you original diagnosis was actually incorrect?
FIONA – ROTTERDAM BY JON BRITTAN

FIONA You Googled it and you took notes? Are you planning on writing an essay?

... And you thought Wikipedia would tell you?

... I tried to tell you last night. I don’t really know... Look, I haven’t really thought about this either, I just... I mean, I know there are procedures that some people have... But some people don’t have them, some people don’t have them at all, and I haven’t seriously considered... I mean, even if I did... transition, which is what it’s called, I’d need to live as a man for at least, like, two years before I could actually consider anything like... And in the meantime, if I did decide... I mean, it wouldn’t be a huge change, would it? It wouldn’t mean new clothes or much of a haircut. There’d just be... hormones.

*Beat.*

Sorry. Look, it won’t – It wouldn’t... I think there might be some side-effects but mostly it’ll just be, y’know, lower voice, facial hair... man stuff. And my periods would stop, so our bad moods wouldn’t be in sync any more.
JASMINE – FAIRVIEW BY JACKIE SIBBLES DRURY

JASMINE  

(To herself): Just trying to make some conversation  
about some nice uplifting movies  
and she’s trying to tell me that:  
that doesn’t happen to people.  
(sucks teeth)  
Like nobody know somebody that’s dead  
or got a new dog in their whole life:  
that doesn’t happen that’s not true.  
Please.  
...  
I. Am not talking. To you. Ok?  
(continuing to herself:)
Having a private-ass conversation with myself  
thinking through my own damn thoughts  
and she trying to tell me  
that what I’m thinking to myself is wrong.  
I’m not even talking to her.  
Why she got to have an opinion  
About every damn thought in my head  
like, damn,  
let me think something stupid, I’m just thinking to myself  
and if I want to be stupid when I’m just thinking to myself,  
what is it to you? Huh?  
Like if I want to think about something stupid, to myself,  
by myself,  
what is that to you?  
Like if I want to think that Beverly is uppity,  
and she like to put on like she better than everybody,  
but everybody know she cheap as shit,  
and I want to say that to myself  
and not say that to anybody else,  
then what’s the problem with that?  
Huhn? You got anything to say?  
You better not because I’m not even talking to you.  
Damn.  
She not that bad.  
Beverly’s not that bad.  
She’s just all pent up because her man don’t love her right.
ROSE – THE MAN WITH THE IRON NECK by Ursula Yovich

ROSE

His face... I see him. He’s asleep. Breathing. A beautiful rhythm. I don’t want to wake him

but it’s time. Wake up my love. Wake up. Up, out and off to the hospital. There’s no going back my love. After tonight, its no longer just us.... I’m scared too... Will they be ok? (she laughs) mutants?! Don’t say that! Will you still love me? Really? Oh I can feel ‘em... Quick... can you? Everything. Changing... (she laughs) oh there’s more of me to love, huh? Listen... feel.

She double over in pain. The contractions have started. The man disappears. Evelyn and Bear appear in the space. They are suspended. In the womb. Rose is in labour.

35 weeks... holding on. Feeling scared. Will I let myself down. Will I fail? I longed to meet you, imagined what you’d both look like. Skin like the earth, sun kissed, smiling, perfect little bundles. I am awake. I’m swimming alone out on the open seas. the ocean is rough. I let the pain sweep over me. This ancient pain.

My mother’s pain, my mothers mother and onwards since the beginning of time. I am awake. I am going through this. I am doing this. I feel you move inside me, my tiny bit of happiness. My head rolls back, the pain like waves hit me hard then dissipates. I can’t fail. I wont. I push... and push... I push until...You’re skin, is not like the earth. It’s not sun kissed and beautiful. But you are perfect.
ROO

You selfish little bastard! You listen to me - we come down here for the lay-off, five months of the year, December to April. That leaves another seven months still hangin' - what d'yer reckon Olive does in that time? Knocks around with other blokes, goes out on the loose every week? No, she doesn't, she just waits for us to come back again - 'cos she thinks our five months is worth all the rest of the year put together! It's knowin' that that brought me down this time, broke and - and when I would have given anythin' to have stopped up there. But I couldn't let her down - and if I hear you mention either grapes or the Murray to her now, I'll kick you so far they'll have to feed you with a shanghai.

(BEAT)
Now remember what I said.
TREPLEV  (pulling petals off a flower) She loves me, she loves me not. She loves me, she loves me not. She loves me, she loves me not. (laughs) You see, Mother doesn't love me - to put it rather mildly. She likes excitement, romantic affairs, gay clothes - but I'm twenty - five years old and a constant reminder that she's not so young as she was. She's only thirty-two when I'm not around, but when I'm with her she's forty-three, and that's what she can't stand about me. Besides, she knows I've no use for the theatre. She adores the stage. Serving humanity in the sacred cause of art, that's how she thinks of it. But the theatre's in a rut nowadays, if you ask me - it's so one-sided. The curtain goes up and you see a room with three walls. It's evening, so the lights are on. And in the room you have these geniuses, these high priests of art, to show you how people eat, drink, love, walk about and wear their jackets. Out of mediocre scenes and lines they try to drag a moral, some commonplace that doesn't tax the brain and might come in useful about the house. When I'm offered a thousand different variations on the same old theme, I have to escape - run for it, as Maupassant ran from the Eiffel Tower because it was so vulgar he felt it was driving him crazy......What we need's a new kind of theatre. New forms are what we need, and if we haven't got them we'd be a sight better off with nothing at all.
BASHIR – THE INVISIBLE HAND BY AYAD AKHTAR

Bashir You always think you’re better than everyone else.

... It’s true.

You look down on me because of what I’m doing. Here. At least That’s what you think. But in fact, that’s not it. Not even. ‘Cause the thing Is? Wouldn’t be any different if I was back in London driving around in some black Beemer in my Dolce Gabbanas, chasing after white girls like my school mates. You’d look down on me then, too, just in a different way.

...

Where I grew up? Hounslow? It’s a slum, really. Where they stuck all of us. My father? Spent his whole life being stepped on, spit on by white people. Selling ‘em knick knacks, and thank you, sir, and thank you, ma’am, can I have another? I wasn’t going to have a life like that.

(Beat)

Something I was good at in school? History. Though you probably don’t believe that, neither. Thing is, I remember this unit we had about European History. The Spanish Civil War. All these young men from different countries running off to give their lives to fight the dictator, Franco. That’s what I’m doing. That’s what a whole generation of us’re doing. Giving up soft lives in the West to fight for something meaningful.

...

See the system’s pants. There’s no use working inside it. We gotta change the system. We gotta take it to the Man. Bring him to the ground and stomp his heart out. And you know what? If people gotta die in the process, so be it.
TONY – KISS ME LIKE YOU MEAN IT by CHRIS CHIBNAL

TONY

Listen... I need to... Um... Say... I mean... I know we only met earlier... And I nearly set you on fire... And we’re both going out with people. Obviously that’s quite tricky. But... Well... You are the most beautiful woman I have ever laid eyes on in my entire life. I saw you and my heart leapt. You make me want to change my life. To... participate. I know it’s not possible and that you have a boyfriend and we’re not compatible or whatever but... I just... I know it’s stupid... but maybe just hear me out for a second and then you can tell me I’m an idiot and we’ll both go back in and pretend this never happened but... I want to travel the world with you. I want to bring the ice cold Amstel to your Greek shore. And sit in silence and sip with you. I want to go to Tesco’s with you of a Sunday. Watch you sleep, scrub your back, rub your shoulders, such your toes. I want to write crap poetry about you, lay my coat over puddles for you, always have a handkerchief available for you. I want to get drunk and bore my friends about you, I want them to phone up and moan about how little they see me because I’m spending so much time with you. I want to feel the tingle of our lips meeting, the lock of our eyes joining, the fizz of our fingertips touching. I want to touch your fat tummy and tell you you look gorgeous in maternity dresses, I want to stand next to you wide-eyed and hold my nose as we open that first used nappy, I want to watch you grow old and love you more and more each day. I want to fall in love with you. I think I could. And I think it would be good. And I want you to say yes. You might feel the same.

Beat.

Could you? Maybe?

RUTH looks at Tony

She goes to say something

Snap blackout
BIFF - DEATH OF A SALESMAN by Arthur Miller

BIFF

Now hear this, Willy, this is me. You know why I had no address for three months? I stole a suit in Kansas City and I was jailed. I stole myself out of every good job since high school. And I never got anywhere because you blew me so full of hot air I could never stand taking orders from anybody! That's whose fault it is! It's goddamn time you heard that! I had to be boss big shot in two weeks, and I'm through with it! Willy! I ran down eleven flights with a pen in my hand today. And suddenly I stopped, you hear me? And in the middle of that office building, do you hear this? I stopped in the middle of that building and I saw - the sky. I saw the things that I love in the world. The work and the food and the time to sit and smoke. And I looked at the pen and said to myself, what the hell am I grabbing this for? Why am I trying to become what I don't want to be? What am I doing in an office, making a contemptuous, begging fool of myself, when all I want is out there, waiting for me the minute I say I know who I am! Why can't I say that, Willy? Pop! I'm a dime a dozen, and so are you! I am not a leader of men, Willy, and neither are you. You were never anything but a hard-working drummer who landed in the ash-can like all the rest of them! I'm one dollar an hour, Willy! I tried seven states and couldn't raise it! A buck an hour! Do you gather my meaning? I'm not bringing home any prizes any more, and you're going to stop waiting for me to bring them home! Pop, I'm nothing! I'm nothing, Pop. Can't you understand that? There's no spite in it any more. I'm just what I am, that's all. Will you let me go, for Christ's sake? Will you take that phoney dream and burn it before something happens?
BEAR – THE MAN WITH THE IRON NECK by URSULA YOVIC

BEAR

Hey Mum. You remember how I got this scar?

*He lifts his arm to show his scar.*

We were six years old, Mum. Almost adults. We were supposed to wait for you to come home but we wanted to open our presents. So, we double banked Dad. Kept saying...

“Just one present Dad, Please? Please? Please? Please?

Yeah, he let us open one. The roller skates. Matching pairs. Bright yellow, glow in the dark ones. Wanted to try 'em out straight away. So, Dad sits us down in the back yard.

“Alright, sit eya, put these booger skates on. Ok? Now... I got another little surprise for ya’s. And we were like, “Ok Dad. We’ll wait.”. (He Laughs) Course we didn’t, soon as he disappeared inside, we put them skates on. I got up first and then Evelyn. My legs were shaking. One was goin’ this way and the other leg was goin’ that way. I was nearly doin’ the splits. Ev was like this, her hands on my head and I was sinking! “Oww Stop Ev... My ring’s gonna split, my ring’s gonna split!” ... And you know, I can’t even remember how but we managed to stand up and that’s when Dad came marching out, through the back door in that gammin clown costume! You remember the one? And that mangy looking rainbow afro wig. Well, he scared the shit out of us. Looked like he came straight out of a horror movie. I screamed and fell backwards, breaking my wrist. I’m crying, Ev’s crying. Dad’s crying. And he’s trying to get near us but we’re shitting ourselves, crawling away, screaming, “Get away clown!, Get away clown!!” And we couldn’t run coz’ we still had them stupid roller skates on and then I could feel the pain in my wrist. He picked both of us up. One in each arm. And that’s when you arrived to see this clown taking your kids to the hospital.

At the hospital, Dad’s carrying Evelyn, still wearing that clown costume. Lipstick smudged across his face, wig all over the place. He didn’t care that he looked like a fool. He was only worried bout me... That was the last birthday, Mum. Before he died... I try and see him, you know? Every time I close my eyes I try and see that clown standing in the hospital corridor... But... he always disappears and all I see is him and that tree... It’s all I see now. His face, swollen. And I’m stuck Mum. I cant get my head right. I get stuck. We saw a ghost...
'America changed.' That's what we're told. 'On September 11th everything changed.' 'If you're not American, you can't understand.' The infantile psycho-babble of popular culture is grafted opportunistically onto America's politics. The language of childish entitlement becomes the lethal rhetoric of global wealth and privilege. Asked how you are as President, on the first day of a war which will kill around thirty thousand people: 'I feel good.' I was in Saks Fifth Avenue the morning they bombed Baghdad. 'Isn't it wonderful?' says the saleswoman. 'At last we're hitting back.' 'Yes,' I reply. 'At the wrong people. Somebody steals your handbag, so you kill their second cousin, on the grounds they live close. Explain to me,' I say, 'Saudi Arabia is financing Al Qaeda. Iran, Lebanon and Syria are known to shelter terrorists. North Korea is developing a nuclear weapons programme. All these you leave alone. No, you go to war with the one place in the region admitted to have no connection with terrorism.' 'You're not American,' says the saleswoman. 'You don't understand.' Oh, a question, then. If 'You're not American. You don't understand' is the new dispensation, then why not 'You're not Chechen'? Are the Chechens also now licensed? Are Basques? Theatres, restaurants, public squares? Do Israeli milk-bars filled with women and children become fair game on the grounds that 'You don't understand. We're Palestinian, we're Chechen, we're Irish, we're Basque'? If the principle of international conduct is now to be that you may go against anyone you like on the grounds that you've been hurt by somebody else, does that apply to everyone? Or just to America? On September 11th, America changed. Yes. It got much stupider.
FRANK – CHIMERICA by LUCY KIRKWOOD

FRANK You want to tell me why Senator Dubiecki’s office called me and cancelled Jim and Heather’s access to the press conference today? Because after Maria’s office called, I called Maria. And Maria put me on hold, Joe. D’you know when I was last put on hold? I can’t remember the time, I cannot actually remember, but Maria did it, she had me listening to Handel’s fucking *Water Music* for a full eight minutes, and when I finally go through she was awful frosty with me, which, I couldn’t understand it cos me and Maria, we have form, so I say to her ‘What’s this I’m hearing about the conference, why are my guys in the fucking ejector seats?’, except I didn’t curse, I was very calm, very breezy, but she wasn’t, she was not breezy, fucking *arctic wind* coming down the line, and d’you know what she said to me? Joe? She said ‘Ask your fuck-weasel photographer.’ One of the most eloquent, elegant, orartors of her generation, she uses the word ‘fuck-weasel’ and hangs up on me. Which is not, it doesn’t happen to me a lot, so it resonated, so I’m thinking whatever it is, she’s probably right. You are a fuck-weasel. So you’re fired.
Appendix C: 2021 Auditions Songs

Applicants who are invited to the recall round and expressed interest in the Singing Actor stream in their application will be sent a list of songs from which they can select their audition piece. If your recall audition takes place in person, you will be provided an accompanist. If your recall audition takes place remotely, you may provide your own accompaniment.
APPENDIX D – THEATRE PLAN

Do not use this ground plan. Please find the to-scale version of this plan on the NIDA website.
APPENDIX D – THEATRE SECTION

Please do not use this ground plan. Please find the to-scale version of this plan on the NIDA website.