

Bachelor of Fine Arts

Application guide for 2018 intake



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APPLICATION GUIDE

Applications for admission to 2018 NIDA courses are open from 3rd July – 29th October 2017.

Before applying

You should read the following documents carefully:

- Course information

Online information regarding each course, including unit content, term dates, fees and frequently asked questions can be found at: <https://www.nida.edu.au/courses/undergraduate>

- Policies and Procedures

Please read the NIDA Student Handbook, the Policies & Procedures and the Course Regulations for your intended course. All of the above can be found at: <https://www.nida.edu.au/courses/undergraduate/nida-student-policies>

- Advice on how to apply for each course, found from page 7 of this guide.

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

Applying

There are 5 steps to successfully apply for a NIDA course.

Step 1 Create your NIDA account (One time only, previous account details from 2017 applicants may be used.)

Step 2 Complete the online application form clearly and in full. NIDA **only** accepts online applications; a separate application is required for each course. Every person who successfully completes an application will be auditioned/ interviewed.

NIDA recommends that you familiarise yourself with the sections in the application in advance of submitting your application, as **once started the form content cannot be saved**.

Step 3 Attach a headshot/ passport-style photograph and all requested documentation evidence. Further information can be found on page 4 of this guide.

Step 4 Select an audition/ interview location and time. Please note that locations/dates/times are subject to availability, NIDA reserves the right to amend these if necessary.

Step 5 Make payment of the AUD\$150 application fee by credit/debit card

Application form content for 2018 intake

The following sections will appear on the **Bachelor of Fine Arts** online application form:

Course Selection

You will be requested to select the course you are applying for from a drop down list

Section 1: Personal Information

Includes your name, age, contact details, citizenship status, and indigenous status

Section 2: Emergency Contact

You will be asked to provide the name and contact details of an emergency contact

Section 3: Education

You will be asked to list any previous applications for NIDA courses and the relevant dates. You will also be prompted to tell us your highest level of qualification i.e. completion of a degree, diploma or high school certificate. International students must declare their English Language Proficiency.

Section 4: Employment

Provide details of two (if possible) previous employers, including the employer name, address, employment mode (full time, part time etc.) and duration of employment

Section 5: Experience

This section requires long responses.

We suggest you type your answers in Microsoft Word in advance and copy/ paste them into the online application form. (Max.1000 characters/250 words per question).

- Are you a member of any relevant professional bodies? Please state
- Please provide the details of previous study and training
- Please provide the details of previous experience - Theatre, Film, TV or Video
- Explain briefly why you want a career in the theatre, film or television industries
- If you do not gain admission to NIDA, what other courses or career paths will you consider?

Section 6: Evidence

You will be asked to upload evidence as part of your application. Further information regarding these documents can be found on the following page.

Section 7: Terms and Conditions/ Declaration

We will ask you to read the Terms and Conditions associated with applying for a NIDA course. You will be asked to complete a declaration.

Section 8: Privacy

NIDA's Privacy Policy discloses how NIDA collects, protects, uses and shares information gained about individuals. Further information regarding NIDA's Privacy Policy can be found [here](#).

Documents to attach to your application:

The following evidence must be uploaded with your Bachelor of Fine Arts online application form in order for your application to be considered complete. Each document should have a MAX file size of 5MB.

1. Proof of Identification
2. Evidence of change of name, if relevant to documents submitted
3. Evidence of most recent qualification
4. A passport style photograph for identification purposes
5. All course related supplementary documents, where relevant (refer to course information)
6. Academic IELTS or equivalent evidence (International students only)
7. A certified official translation of any document not in English

Documents will only be accepted if uploaded with the application form, please **do not** bring the originals with you to your audition/ interview. NIDA does not require all documents be certified at the application stage, if you are successful we will request a certified copy as part of the enrolment process.

You will be prompted to use a specific naming convention when uploading your documents so that NIDA can ensure that they are correctly attached to your application.

You should use the naming convention below for every document you upload with your application.

SURNAME_FIRSTNAME_DOCUMENT TITLE

For example

Photograph/ headshot: 'SMITH_JOHN_headshot.jpg

Citizenship: 'SMITH_JOHN_citizenship.pdf

Qualification evidence: 'SMITH_JOHN_transcript.pdf

Please see further details below for the specific requirements of each document uploaded with your application.

1. Proof of Identification

Every applicant must upload one piece of evidence as proof of identification with their application. A quality scanned version or a clear photograph of the document will be sufficient.

NIDA does NOT accept student cards as proof of ID. All photographic ID must show your date of birth. The MAX file size is 5MB.

NIDA accepts the following documents as proof of identity;

- Passport
- Drivers Licence
- Birth Certificate
- Proof of ID card
- Citizenship certificate

2. Evidence of change of name

If the documents uploaded with your application are in a previous name, you must upload evidence of your change of name. The MAX file size is 5MB.

NIDA accepts the following documents as evidence of change of name;

- Deed poll
- Change of name certificate
- Marriage certificate
- Australian birth certificate endorsed with change of name details

3. Evidence of most recent qualification

As part of your application form you will be asked to state the highest level of qualification you have received. If you are still studying this may be your most recent transcript or school report.

The document should clearly state your name, the institution name, the qualification achieved and the date of completion. You may upload the evidence as a quality scanned version or a clear photograph (e.g. a .jpg file).

4. Passport style photograph guidelines

Your headshot is important for recognition on your audition/ interview; it will also be used as your student photo if you are successful. The MAX file size is 5MB.

Please supply a portrait style photograph which meets the following specified requirements;

- Good quality, in colour, less than six months old
- Clear, focused image with no marks or 'red eye'
- Plain background that contrasts with your face
- Well lit, with appropriate brightness and contrast to show skin tone
- Face looking at the camera and not tilted so as to obscure your face, hair off the face so that the edges of the face are visible

5. Summary of course related supplementary documents

Each Bachelor of Fine Arts course has different application requirements in terms of the evidence that must be submitted with the application and what should be brought to your audition/ interview.

Please refer to the following pages for course specific content to help you prepare for your application and audition/ interview.

Bachelor of Fine Arts (Acting)	Page 7
Bachelor of Fine Arts (Costume)	Page 10
Bachelor of Fine Arts (Design for Performance)	Page 13
Bachelor of Fine Arts (Properties and Objects)	Page 16
Bachelor of Fine Arts (Staging)	Page 18
Bachelor of Fine Arts (Technical Theatre and Stage Management)	Page 21

6. Academic IELTS or equivalent evidence

International students only

It is a requirement of NIDA that international students have a satisfactory level of English language proficiency. The MAX file size is 5MB.

NIDA requires that students have an English language proficiency equivalent to an overall band score of 8.0 Academic IELTS for the Bachelor of Fine Arts (Acting) and 7.0 Academic IELTS for all other Bachelor of Fine Arts courses.

Evidence of your English language proficiency must be uploaded with your application if you are an international applicant.

7. A certified official translation of any document not in English

If your official documents are not in English, you must supply copies of the following documents:

- the original language document
- a complete English translation of the original language document

Each translation must be accompanied by a statement which states “*The translated text in this document is an accurate and complete translation of the original document*” and should then also contain the translator’s signature, printed name, membership of the relevant accredited translation body (and membership number if applicable) and the date the statement is made. The MAX file size is 5MB.

A correctly certified copy is an unaltered photocopy of an original document that has been cited and certified to be a true copy of the original by a person authorised to do so.

Terms and Conditions

You will be requested to agree to the NIDA terms and conditions for all applications for the 2018 intake. These terms and conditions are listed below;

1. Each application requires an \$AUD150 (including GST) administration fee. This is a non-refundable fee
2. There are a limited number of places available for entry into certain degrees at the National Institute of Dramatic Art. It is not possible that all students who meet the published entry requirements for these degrees will receive an offer
3. Applications for the NIDA higher education courses, commencing in 2018, close on 30 September 2017. Late applications are accepted only if audition and interview spaces are available. Audition or interview dates may be changed only in exceptional circumstances
4. All applicants are required to review the audition/interview requirements as stated on the NIDA website. It is not possible to provide you with individual written or oral feedback on your audition or interview.
5. Students who obtain a firm offer of admission (without any conditions) must accept this offer and pay fees as detailed in their offer letter, to confirm their place in the following year's entry. The offer will only remain available for the time specified in the written offer.

BACHELOR OF FINE ARTS (ACTING)

Application preparation details for 2018 intake

Prepare for your audition

The following should be prepared in advance to be discussed at your audition.

	<p>There are four pieces of work you will need to prepare in total; Two for the first round and, if asked to return for a recall audition, two for that occasion.</p>
<p>1. AUDITION</p>	<p>Prepare and memorise two (2) short monologues:</p> <ol style="list-style-type: none"> 1. One piece by William Shakespeare of Jacobean playwright: This must be in verse. It cannot be a sonnet or a poem. You may choose a piece from the <i>Suggested Shakespeare Audition Monologues</i> (see page 26 of this guide) or a piece of your own choosing. 2. One modern/contemporary piece: One short monologue from a play (Australian or international). These can be any play spanning the period of Anton Chekhov (early 1900's) to the present day. <p>Your monologues must be no longer than two minutes. You will not be timed, but you should try and stick as close to two minutes as possible. Your monologues must be memorised and fully prepared for the audition. Bring two hard copies of the Shakespeare/ Jacobean piece if you have <u>not</u> selected from the <i>Suggested Shakespeare Audition Monologues</i>. Bring two hard copies of your modern/contemporary piece with you (one for you to have on hand, and one for the audition panel).</p>
<p>2. RECALL</p>	<p>In the event that you are invited to attend a recall audition you will need to have prepared two (2) additional pieces of work as outlined below:</p> <ol style="list-style-type: none"> 1. The NIDA BFA (Acting) has four Studio Electives from which the students can choose to study in their second year of training. These are: Applied Theatre, Classical Acting for the Contemporary Stage, Movement Theatre & Music Theatre. Create, prepare and memorise a piece of work applicable to one of the Studio Electives that interests you at present: <ul style="list-style-type: none"> ▪ Applied Theatre: Devise a short monologue (no more than 2 minutes) that speaks to your cultural heritage. This could be a verbatim piece based on an interview or an exploration of an idea seen through a particular cultural lens. ▪ Classical Theatre for the Contemporary Stage: One short monologue (no more than two minutes) from either a Shakespeare play or Jacobean playwright.

- **Physical/Visual Theatre:** A physical exploration of a piece of text that inspires you. Your piece (no longer than 2 minutes) may include elements of text, music (that you must provide on a device e.g. phone/ipod) and physical language/skills to safely express the chosen theatrical context or character.
- **Music Theatre:** A song selected from the following list

<u>Not A Day Goes By</u> (from <i>Merrily We Roll Along</i>)	Stephen Sondheim	M/F
<u>I Remember</u> (from <i>Evening Primrose</i>)	Stephen Sondheim	M/F
<u>Waving Through A Window</u> (from <i>Dear Evan Hansen</i>)	Justin Paul & Benj Pasek	M
<u>Stars And The Moon</u> (from <i>Songs For A New World</i>)	Jason Robert Brown	F
<u>Gravity</u>	Sara Bareilles	M/F
<u>Ordinary People</u>	John Legend	M/F

2. **A duologue:** You should choose to portray a character from one of the following duologues. You should memorise the part and be prepared to work with an actor in the room on the day.

- Tamara & Squid from *Silent Disco* by Lachlan Philpott
- Konstantin & Nina from *The Seagull* by Anton Chekhov in a new translation by Charlotte Pyke, John Kerr & Joseph Blatchley

See page 27 of this guide for more information regarding the duologues

3. TIPS AND ADVICE

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 who 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 – for example, your audience – as a friend, conspirator, confidant or whatever is needed for the scene

	<ul style="list-style-type: none"> ▪ Relax and enjoy yourself – we find that most applicants manage to relax and enjoy the experience and we hope that you will too! <p>Don't:</p> <ul style="list-style-type: none"> ▪ 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 auditions ▪ Don't present any monologue other educational institutions have on their audition monologue sheets – we understand that this may result in extra work if you are auditioning for other institutions, but we are interested in your curiosity, hunger and level of preparation.
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On the audition day

<p>1. AUDITION PROCESS</p>	<p>The first round audition will run for half a day, in either a morning (9am-1pm) or afternoon (2pm-6pm) session.</p> <p>Firstly, a NIDA staff member will run through some information about the Acting course and you'll have an opportunity to ask any questions about the course or the audition process.</p> <p>The whole group will then participate in some movement and vocal warm ups, before starting the monologue presentations.</p> <p>In the first round audition you will have an opportunity to present two monologues to the panel.</p>
<p>2. RECALL PROCESS</p>	<p>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 day.</p> <p>Those applicants invited back to a recall audition will have a chance to present their third piece of work relating to one of the four Studio Electives.</p> <p>Applicants that are invited to the final, afternoon stage of the recall audition will be expected to be able to work on their duologue with an actor and participate in a practical workshop to assess their vocal, physical and theatre making skills.</p>

BACHELOR OF FINE ARTS (COSTUME)

Application preparation details for 2018 intake

Submit with your application

The following document may be prepared in advance and uploaded with your application.

1. PORTFOLIO	You may upload a digital portfolio with your application if you wish; otherwise you must bring one with you to your interview. Your digital portfolio may include photographs/examples of your art/craft/sewing and costume-related work.
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Prepare for your interview

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

1. PRODUCTION CHOICE	Select one production from the list below for your project. The productions that have been selected for your project should be readily available from your local library, online, most bookshops or DVD stores. Should you have any difficulty obtaining any of these texts, please contact NIDA. Play <i>“Don’s Party”</i> by David Williamson Opera <i>“La Boheme”</i> by Puccini Ballet <i>“The Firebird”</i> composed by Stravinsky
2. THE THEATRE PROJECT	Once you have made your choice, prepare a one page written statement on how you would stage your production addressing: <ul style="list-style-type: none">▪ Why you have chosen that particular play/opera /ballet.▪ How you would interpret and design the production▪ What style, period and/or concept you would choose to set it in and why? Choose two characters from your version of this production and draw* each of the characters on a sheet of A4 paper. Attach to the paper samples of the textiles that you would use in the construction of the two costumes. *Please do not worry about your drawing/painting ability – we are interested in your ideas, imagination and sampling. Try to complete the project to the best of your ability and we will discuss it at your interview. We are particularly interested in your ideas and interest in theatre, film or events.

<p>3. THE GARMENT PROJECT</p>	<p>Make a garment for yourself, a friend or family member using one of the following commercial patterns:</p> <ul style="list-style-type: none"> ▪ Simplicity- 6513 (make any version of blouse with a sleeve) ▪ Burda- V-Neck Tunic 04/2017 #109 (beading is optional) ▪ Burda - Rustic Worker's Shirt 12/2012 #142 <p>These patterns should be readily available to purchase online or in-store. Please contact NIDA if you are having difficulty obtaining the pattern.</p> <p>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.</p> <p>Please bring with you to the interview a photograph of the garment being worn by the person for whom it was made. Bring the garment to your interview well pressed, in a garment bag or plastic covering and on a coat hanger with your name attached. Do not send the garment in advance unless you are having a Skype interview.</p> <p>The practical project is also 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.</p>
<p>4. COURSE QUESTIONNAIRE</p>	<p>The Course Questionnaire will be emailed to you after completion of your online application. You will be able to respond to the questionnaire by clicking on the link and answering the questions on the online survey form.</p> <p>You should go into detail about your interests in theatre and film and in your chosen course. Please remember to complete your Course Questionnaire well in advance of your interview. The NIDA staff will use this to prepare for your interview.</p>
<p>5. PORTFOLIO</p>	<p>If not submitted digitally with your application, you must bring to the interview examples of past work that you feel will support your application and demonstrate your suitability for a career the arts and entertainment industry.</p> <p>Your portfolio may feature photographs/examples of your art/craft/sewing and costume-related work that we can examine and discuss with you and learn more about your background, abilities, interests and aspirations.</p>

On the interview day

<p>1. INTERVIEW PROCESS</p>	<p>You should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). The interview is in three (3) parts.</p> <ol style="list-style-type: none">1. First, there will be a brief talk about NIDA, the Costume Course and what will happen during the individual 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 30 minutes. During the interview, we will discuss your projects, 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.3. You will also complete a short sewing exercise to demonstrate your level of sewing and working processes <p>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. The interview is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA.</p> <p>The interview process is friendly, informal and open. We try to make it enjoyable, beneficial and productive. However, should you feel any concern 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.</p>
<p>2. PROJECT</p>	<p>Bring both the theatre and garment projects along to the interview, as well as a portfolio of your other work – <u>do not send it in advance unless you are having a Skype interview.</u></p> <p>NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate or country applicants' projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.</p>

BACHELOR OF FINE ARTS (DESIGN FOR PERFORMANCE)

Application preparation details for 2018 intake

Submit with your application

The following document may be prepared in advance and uploaded with your application.

1. PORTFOLIO

You may upload a digital portfolio with your application if you wish; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application. This may include, (but 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.

1. PROJECT SELECTION

Select one play, musical or opera from the list below for your project. The productions that have been selected for your project should be readily available from your local library, online, most bookshops or DVD stores. Should you have any difficulty obtaining any of these texts, please contact NIDA.

Plays

The Servant of Two Masters by Nick Enright and Ron Blair

Blackrock by Nick Enright

Scorched by Wajdi Mouawad

Don's Party by David Williamson

Midsummer Night's Dream by William Shakespeare

Operas

Carmen by Georges Bizet

Rise and Fall of the City of Mahagonny by Bertolt Brecht and Kurt Weill

Musical

Cabaret by John Kander and Fred Ebb

<p>2. PROJECT REALISATION</p>	<p>Once you have made your choice, prepare a model of how you would like to see your chosen production staged.</p> <ul style="list-style-type: none"> ▪ A plan and section of the theatre using the theatre plans provided. (See Appendix A Theatre Plan and Appendix B Theatre Section) ▪ Each fly bar is capable of supporting a distributed load of 500kg. ▪ The floor can support whatever load is required. ▪ Any information not given may be assumed to be whatever is desired. <p>Make a model from any suitable materials (commonly used materials include balsa, cardboard, foamcore etc.; this list is a guide only – you should use whatever materials most effectively show your concept) showing how you would stage the play you have chosen.</p> <ul style="list-style-type: none"> ▪ Only use a scale of 1:25 (Use a scale rule for accuracy). ▪ Build the model on a strong base - plywood or thin particleboard. ▪ The model should indicate the colour and finishes of the set. ▪ You should include at least one human figure (at 1:25 scale) in your model to give a sense of perspective. <p>Prepare costume drawings for the central characters in your production. Drawings should be on A3 paper.</p> <p>Please note that how you express your ideas is the most important part of the project, <u>not</u> your craft skills. We want to see how you think about the world around you, what your unique voice is and how you apply your imagination to problem solving.</p>
<p>3. INTERVIEW DISCUSSION</p>	<p>Consider the following questions for discussion at your interview:</p> <ul style="list-style-type: none"> ▪ Choice: Why have you chosen this play/opera/musical? Why is it important to you? Why will audiences want to see it? ▪ Text: What ideas is the playwright/librettist trying to express? What relevance does the play/opera/musical have for contemporary Australian audiences? ▪ Characters and actors: What kind of people are the characters in the play/opera/musical? In what kind of world do they exist? If you had complete freedom of choice, which actors would you cast in the production? ▪ Design: How would you describe the imaginative world of the play/opera/musical? Where is it located? In what period is the production based? ▪ Costume, sets and props: What is required in each of these areas?
<p>4. PORTFOLIO</p>	<p>If not submitted digitally with your application, you may bring to the interview examples of past work that you feel will support your application. This may include, (but 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.</p>

On the interview day

<p>1. INTERVIEW PROCESS</p>	<p>If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.</p> <p>The interview is in two parts;</p> <ol style="list-style-type: none">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 so on; and why you want to study Design for Performance at NIDA. <p>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. The interview is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA.</p> <p>The interview process is friendly, informal and open. We try to make it enjoyable, beneficial and productive. However, should you feel any concern 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.</p>
<p>2. PROJECT</p>	<p>Bring your entire project along to the interview – <u>do not send it in advance unless requested.</u></p> <p>NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants' projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.</p>

BACHELOR OF FINE ARTS (PROPERTIES AND OBJECTS)

Application preparation details for 2018 intake

Submit with your application

The following documents should be prepared in advance and uploaded with your application.

1. PORTFOLIO	You may upload a digital portfolio with your application if you wish; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application. This may include, (but 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.
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Prepare for your interview

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

1. THE PROJECT	<p>Build a theatrical prop based on the following specifications:</p> <p>Produce a chess set belonging to Fritz Lang.</p> <ul style="list-style-type: none">▪ This shall have squares with sides of 50mm.▪ It will comply with FIDE regulations for chess sets points 2 and 3 with the exception of the recommendation in 2.3 that the pieces be of the new Staunton style: http://www.fide.com/fide/handbook?id=16&view=category▪ Only one example of each type of piece need be presented, however an example of the colour differentiation between pieces should be among this sample. <p>Please provide us with photographs of the creative and realization process.</p> <p>Consider the constraints that will affect the use of the prop – think about what it will need to do on stage and how resilient it should be.</p> <p>We do not expect you to have all the skills to produce a prop of professional quality; however, we are interested in discussing your production process and the way you have addressed the perceived constraints.</p>
2. COURSE QUESTIONNAIRE	<p>The Course Questionnaire will be emailed to you after completion of your online application. You will be able to respond to the questionnaire by clicking on the link and answering the questions on the online survey form.</p> <p>You should go into detail about your interests in theatre and film and in your chosen course. Please remember to complete your Course Questionnaire well in advance of your interview. The NIDA staff will use this to prepare for your interview.</p>

3. PORTFOLIO

If not submitted digitally with your application, you may bring to the interview examples of past work that you feel will support your application. This may include, (but 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.

On the interview day

1. INTERVIEW PROCESS

If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.

1. First, there will be a brief talk about NIDA, the Properties and Objects Course and what will happen during the individual 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 Properties and Objects at NIDA.

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. The interview is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA.

The interview process is friendly, informal and open. We try to make it enjoyable, beneficial and productive. However, should you feel any concern 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.

2. PROJECT

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

NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. The project will then be available for collection from NIDA during office hours. Interstate applicants' projects will be returned on request. Be prepared to take your project away with you as well, as we may choose not to keep any material.

BACHELOR OF FINE ARTS (STAGING)

Application preparation details for 2018 intake

Submit with your application

The following document may be prepared in advance and uploaded with your application.

1. PORTFOLIO

You may upload a digital portfolio with your application if you wish; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application. This may include, (but 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.

1. PRODUCTION LIST

Select one play, musical or opera from the list below for your project. The productions that have been selected for your project should be readily available from your local library, online, most bookshops or DVD stores. Should you have any difficulty obtaining any of these texts, please contact NIDA.

Plays

The Servant of Two Masters by Nick Enright and Ron Blair

Blackrock by Nick Enright

Scorched by Wajdi Mouawad

Don's Party by David Williamson

Midsummer Night's Dream by William Shakespeare

Operas

Carmen by Georges Bizet

Rise and Fall of the City of Mahagonny by Bertolt Brecht and Kurt Weill

Musical

Cabaret by John Kander and Fred Ebb

<p>2. THE PRACTICAL COMPONENT</p>	<p>Once you have made your choice, prepare a model of how you would like to see your chosen production staged.</p> <ul style="list-style-type: none"> ▪ A plan and section of the theatre using the theatre plans provided. (See Appendix A Theatre Plan and Appendix B Theatre Section) ▪ Each fly bar is capable of supporting a distributed load of 500kg. ▪ The floor can support whatever load is required. ▪ Any information not given may be assumed to be whatever is desired. <p>Make a model from any suitable materials (commonly used materials include balsa, cardboard, foamcore etc.; this list is a guide only – you should use whatever materials most effectively show your concept) showing how you would stage the play you have chosen.</p> <ul style="list-style-type: none"> ▪ Only use a scale of 1:25 (Use a scale rule for accuracy). ▪ Build the model on a strong base - plywood or thin particleboard. ▪ The model should indicate the colour and finishes of the set. ▪ You should include at least one human figure (at 1:25 scale) in your model to give a sense of perspective.
<p>3. THE WRITTEN COMPONENT</p>	<p>Prepare a two page written statement of how you would stage this production.</p> <p>Consider the following for discussion at your interview:</p> <ul style="list-style-type: none"> ▪ 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 you would go about achieving this effect. This description can include diagrams and/or photographs.
<p>4. COURSE QUESTIONNAIRE</p>	<p>The Course Questionnaire will be emailed to you after completion of your online application. You will be able to respond to the questionnaire by clicking on the link and answering the questions on the online survey form.</p> <p>You should go into detail about your interests in theatre and film and in your chosen course. Please remember to complete your Course Questionnaire well in advance of your interview. The NIDA staff will use this to prepare for your interview.</p>
<p>5. PORTFOLIO</p>	<p>If not submitted digitally with your application, you may bring to the interview examples of past work that you feel will support your application. This may include, (but 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.</p>

On the interview day

<p>1. INTERVIEW PROCESS</p>	<p>If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.</p> <ol style="list-style-type: none">1. First, there will be a brief talk about NIDA, the Staging Course and what will happen during the individual 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 30 minutes. During the interview, we will discuss your project; your ideas about theatre, film and so on; and why you want to study Staging at NIDA. <p>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. The interview is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA.</p> <p>The interview process is friendly, informal and open. We try to make it enjoyable, beneficial and productive. However, should you feel any concern 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.</p>
<p>2. PROJECT</p>	<p>Bring your entire project along to the interview – <u>do not send it in advance unless requested.</u></p> <p>NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants' projects will be returned on request. Be prepared to take your material away with you as well, as we may choose not to keep any material.</p>

BACHELOR OF FINE ARTS (TECHNICAL THEATRE AND STAGE MANAGEMENT)

Application preparation details for 2018 intake

Submit with your application

The following document may be prepared in advance and uploaded with your application.

1. PORTFOLIO	You may upload a digital portfolio with your application if you wish; otherwise you can bring one with you to your interview. You should prepare examples of past work that you feel will support your application. The purpose of the portfolio is to provide an insight into how you think as an artist.
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Prepare for your interview

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

1. PRODUCTION LIST	<p>Select one play, musical or opera from the list below for your project. The productions that have been selected for your project should be readily available from your local library, online, most bookshops or DVD stores. Should you have any difficulty obtaining any of these texts, please contact NIDA.</p> <p>Plays</p> <p><i>The Servant of Two Masters</i> by Nick Enright and Ron Blair</p> <p><i>Blackrock</i> by Nick Enright</p> <p><i>Scorched</i> by Wajdi Mouawad</p> <p><i>Don's Party</i> by David Williamson</p> <p><i>Midsummer Night's Dream</i> by William Shakespeare</p> <p>Operas</p> <p><i>Carmen</i> by Georges Bizet</p> <p><i>Rise and Fall of the City of Mahagonny</i> by Bertolt Brecht and Kurt Weill</p> <p>Musical</p> <p><i>Cabaret</i> by John Kander and Fred Ebb</p>
2. THE PROJECT	<p>Once you have chosen a production from the production list, you must prepare a creative project that demonstrates how you would stage your production within the nominated theatre (as per attached plans). That project must incorporate <u>at least one</u> of the following forms –</p> <ul style="list-style-type: none">▪ A 1:25 or 1:50 scale model▪ Detailed storyboard and associated sketches

	<ul style="list-style-type: none"> ▪ Virtual (electronic) three dimensional model of the set <p>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.</p> <ul style="list-style-type: none"> ▪ 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.
<p>3. THE WRITTEN COMPONENT</p>	<p>List three theatrical performances you have seen and write a review of one of them.</p> <ul style="list-style-type: none"> ▪ 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.
<p>4. COURSE QUESTIONNAIRE</p>	<p>The Course Questionnaire will be emailed to you after completion of your online application. You will be able to respond to the questionnaire by clicking on the link and answering the questions on the online survey form.</p> <p>You should go into detail about your interests in theatre and film and in your chosen course. Please remember to complete your Course Questionnaire well in advance of your interview. The NIDA staff will use this to prepare for your interview.</p>
<p>5. PORTFOLIO</p>	<p>If not submitted digitally with your application, you may bring to the interview examples of past work that you feel will support your application. The purpose of the portfolio is to provide an insight into how you think as an artist.</p>

On the interview day

<p>1. INTERVIEW PROCESS</p>	<p>If interviewing in Sydney, you should be prepared to spend half the day at your interview (i.e. either the morning or the afternoon). Interstate interviews will be scheduled on the hour.</p> <ol style="list-style-type: none">1. First, there will be a brief talk about NIDA, the Technical Theatre Course and what will happen during the individual 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 so on; and why you want to study Technical Theatre at NIDA. <p>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. The interview is designed to give you the very best opportunity to indicate your potential and readiness to study at NIDA.</p> <p>The interview process is friendly, informal and open. We try to make it enjoyable, beneficial and productive. However, should you feel any concern 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.</p>
<p>2. PROJECT</p>	<p>Bring your entire project along to the interview – <u>do not send it in advance unless requested.</u></p> <p>At your interview, be prepared to discuss:</p> <ul style="list-style-type: none">▪ 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. <p>NIDA may keep all or part of your project until the final selection of applicants is made. Make sure your name is clearly marked on all project materials. Ensure you keep a copy of all written work, as this will not be returned. The project will then be available for collection from NIDA during office hours. Interstate applicants' projects will be returned on request. Be prepared to take your material away with you as well, as we may choose not to keep any material.</p>

FAQs about Auditions and Interviews

Can I apply for more than one course?

Yes, however a separate online application form and payment of application fee \$150.00 will be 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?

There are around 1700 applicants for the 24 places in the Acting course. 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.

Where will my interview take place?

During your online application you will have the opportunity to select the date and location of your audition/ interview. The specific location details will be sent to you with your receipt once you have submitted a complete application form. You will also be sent further information for how you can change the location/ date of your audition/ interview if necessary. Please note that NIDA reserves the right to amend your audition/ interview date/ location at any time depending on availability.

What do I do if the audition/ interview dates are not suitable?

NIDA aims to accommodate all Australian states during the audition/ interview period. If the dates provided are not suitable to individuals we will try to work with you to create a suitable alternative.

If you cannot attend any of the available dates during the application process, please select the option '**Other- Dates provided not suitable**' and email applications@nida.edu.au to discuss further options

International students (all courses other than acting) should select the option '**International- Offshore Applicant.**' A representative from NIDA will then be in touch via email to organise an interview over Skype which will suit both you and our staff.

What do I do if I haven't received details of my interview?

Once you have submitted your application and paid your application fee you will be emailed a receipt as well as further details regarding preparation for your audition/ interview. If you do not receive any emails from NIDA please check your junk/ spam filter or promotions filter (Gmail). If you are still experiencing difficulties please contact us at: applications@nida.edu.au

What do I need to prepare for my interview?

All the details for audition/ interview requirements can be found on the individual course pages in this document or under the 'How to Apply' tab for each course on the website. Full details will be available from 3 July 2017. Please ensure that you arrive promptly for your audition/ interview, a NIDA staff member will greet you on arrival.

Does NIDA give audition/ interview feedback?

Due to the large number of people being auditioned/ interviewed, it is not possible for NIDA to provide individual feedback, either orally or in writing. However, the audition/ interview are learning experiences, particularly through the opportunity in the auditions to observe the presentation of audition pieces by other applicants and any redirection suggestions provided to you or other applicants by members of the audition panel.

What happens after my 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) and Master of Fine Arts (Directing) courses have not been successful for the 2018 intake.

My interview is via Skype, how can I prepare in advance?

If you have arranged a skype interview for your course please follow the directions below to prepare the application in advance.

1. Download Skype on the device you will be using for your interview. Skype software is free and works on desktop computers, laptops, smart phones and tablets.
<http://www.skype.com/en/download-skype/skype-for-computer/>
2. Set yourself up with a Skype account if you don't already have one.
3. Email applications@nida.edu.au with your Skype name so that NIDA can add you to our contacts list. Please also include a backup phone number that we can call if necessary.
4. Make sure you have access to a secure and stable internet connection.
5. Test the audio and camera on your device well before your interview to ensure everything is working correctly. NIDA cannot offer technical support on the day of your interview if you are having difficulties.
6. On the day of your interview log into Skype in advance of your allocated interview time to receive our call.
7. NIDA's Skype name is 'nidainterviews'

Please note all interview times are listed in Australian Eastern Daylight Savings Time.

Appendix A—Suggested Shakespeare Audition Monologues

Suggested Shakespeare audition monologues (Female)

The below monologues are suggestions only, you may alternatively choose any short Shakespeare piece in verse (not a sonnet or poem)

Summary

1. Queen Margaret – *Henry Vi Part 2*
2. Helena – *All's Well That Ends Well*
3. Rosaline – *Love's Labour's Lost*
4. Portia – *The Merchant Of Venice*
5. Emilia – *Othello*
6. Isabella – *Measure For Measure*
7. Helena – *A Midsummer Night's Dream*
8. Imogen – *Cymbeline*

Suggested Shakespeare audition monologues (Male)

The below monologues are suggestions only, you may alternatively choose any short Shakespeare piece in verse (not a sonnet or poem)

Summary

9. Hamlet – *Hamlet*
10. Berowne – *Love's Labour's Lost*
11. Angelo – *Measure For Measure*
12. Posthumous Leonatus – *Cymbeline*
13. Prince Henry – *King Henry Iv Part 1*
14. Henry Vi – *Henry Vi Part 3*
15. Cassius – *Julius Caesar*
16. Sebastian – *Twelfth Night*

For the full NIDA Suggested Shakespeare Audition Monologues 2017 (PDF 107KB)

Please [follow this link](#)

Appendix B– Acting Recall Scene Study/ Duologue

Prepare one of the following scene study options for your recall audition.

You should choose to portray a character from one of the following duologues.

You should memorise the part and be prepared to work with an actor in the room on the day.

- Tamara & Squid

from *Silent Disco* by Lachlan Philpott

- Konstantin & Nina

from *The Seagull* by Anton Chekhov in a new translation by Charlotte Pyke, John Kerr & Joseph Blatchley

For the full NIDA Recall Scene Study Duologues 2017 (PDF 551KB)

Please [follow this link](#)

PROSCENIUM OPENING:
9000W x 4250H

GRID HEIGHT: 11000

UPSTAGE WALL TO UPSTAGE FACE OF
PROSCENIUM: 7500

FORESTAGE DEPTH: 3000

OVERALL MAX STAGE DEPTH: 10500

DOCK DOORS MAXIMUM OPENING:
1800W x 2050H

ALL MEASUREMENTS ARE IN
MILLIMETRES (mm)

Appendix C- Theatre Plan

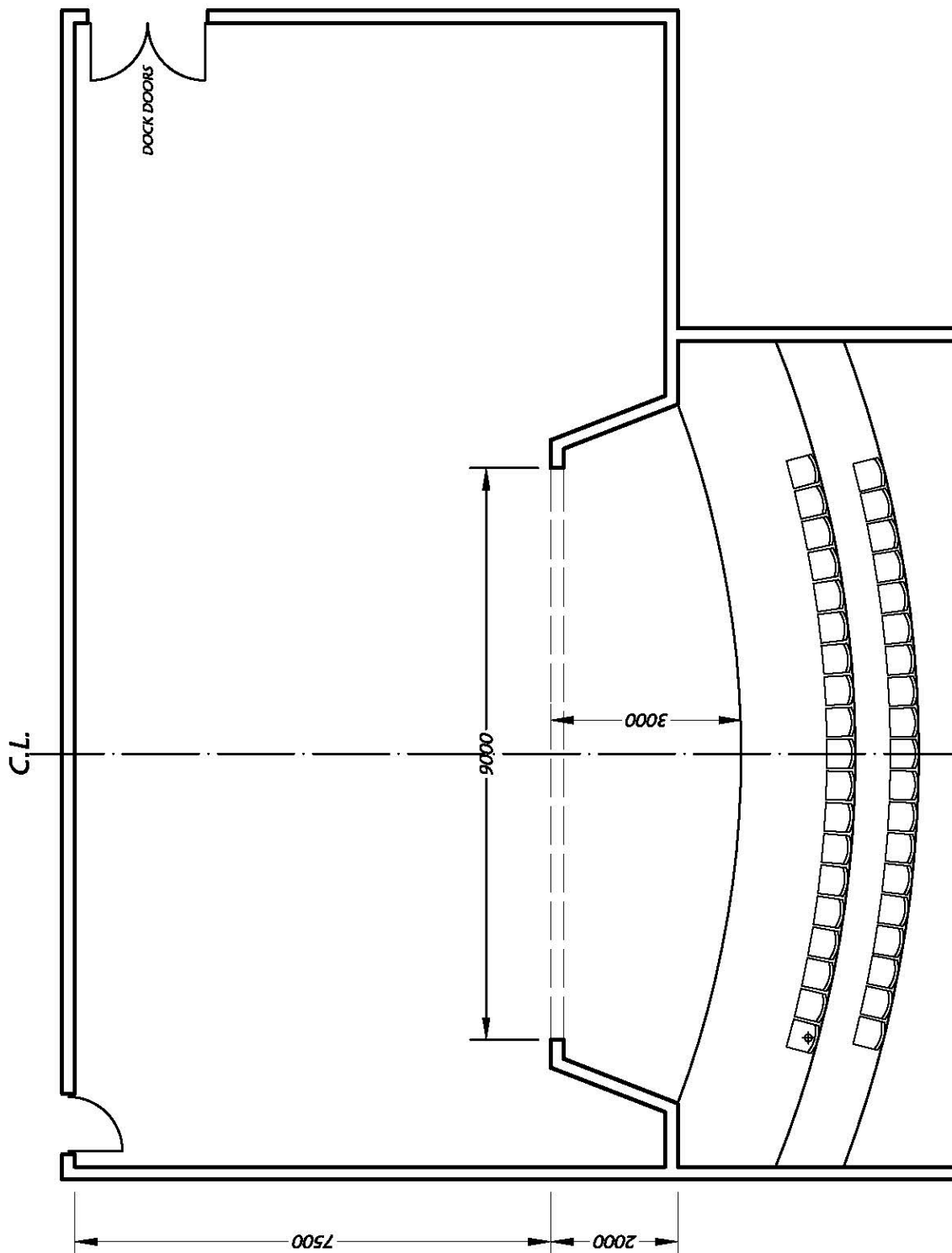
NIDA

INTERVIEW PREPARATION

GROUND PLAN

SCALE 1:100 (A4)

1A



PROSCENIUM OPENING:
9000W x 4250H

GRID HEIGHT: 11000

UPSTAGE WALL TO UPSTAGE FACE OF
PROSCENIUM: 7500

FORESTAGE DEPTH: 3000

OVERALL MAX STAGE DEPTH: 10500

DOCK DOORS MAXIMUM OPENING:
1800W x 2050H

ALL MEASUREMENTS ARE IN
MILLIMETRES (mm)

Appendix D- Theatre Section

NIDA

INTERVIEW PREPARATION

CENTRELINE SECTION

SCALE 1:100 (A4)

2A

