



UNDERGRADUATE STUDIES: Bachelor of Arts in Dramatic Art (BADA) AFA00

The BADA degree is offered by the Division of Theatre and Performance.

All applicants are required to book and attend the compulsory audition to be eligible for consideration into the programme.

You are advised to book and confirm your audition date as early as possible.

Audition bookings will only be considered between 2 April 2019 and 22 October 2019. No bookings will be scheduled prior to or after the scheduled audition booking dates. To schedule a date for the **audition**, please email ugtap.wsoa@wits.ac.za

Audition Preparation and Requirements

The audition process is aimed at identifying your suitability for the programme. A panel of academic staff from the Theatre and Performance department will assess you.

The audition will involve workshops and activities in which you will be required to participate. Please make sure you arrive for the audition **with comfortable working clothing** (tracksuit pants, t-shirt, takkies). Please bring water and a snack if you require.

- To schedule a date for the **audition**, please email ugtap.wsoa@wits.ac.za
- For **application enquiries**, please contact the Student Call Centre on 011 717 1888.

Applicants are required to prepare a monologue, which *must be performed* in front of the selection panel. This should not be longer than 1 minute. (Timing will be strict, if you exceed the time limit you will be stopped by the panel).

You may select a monologue from one of the options provided (**see pages 3 - 5**). Alternatively, **you can choose to perform a monologue of your own choice from a published play.**

PLEASE NOTE: No self-written monologues or monologues from the internet will be accepted.

Audition Format and Conduct

The audition will begin with your monologue, a group warm up, improvisation and a short workshop on devising theatre will follow.

The academic staff may take a moment during the audition to engage with you, and ask for your views on events and matters in South Africa and the world.

You will be assessed based on your ability to:

- Make creative work
- Perform
- Discuss it insightfully, both orally and in writing

You must bring the following with you to the audition:

1. A **1- page CV** detailing **your personal information** - include your full name, address, telephone and email contact information, the name of the last school you attended, and year of matriculation (or planned year of matriculation).
2. **1 passport size photo** of yourself in either black and white or colour. Staple this to the document with your personal information (do not cover the information).
3. A transcript of your *most recent* marks.
4. A **1-page document** that includes one paragraph on each of the following:
 - The areas of theatre and performance in which you are interested, with a clear statement of why you want to study these.
 - A list of all extramural activities you are involved in, cultural/artistic and other.
 - A brief mention of your career aspirations.
5. A **critical essay (1-2 pages)**: Choose a play, film or television programme you have recently seen.
 - Briefly describe it: give the title, when it was performed or released, the creative team involved (director, writer, and lead actors), where it was performed or released, and what it is about.
 - Choose ONE aspect of the piece that you found most effective. For example, you could choose ONE of the following: the performances, the direction, the script, the lighting, music, set design, sound, costumes etc.

Explain why you found this aspect of the piece most effective, and why you think it is relevant for people in the field of Theatre and Performance to take note of.

Applicants who fail to bring the documentation requested above to the audition will not be permitted to participate in the audition.

PLEASE TAKE NOTE OF THE FOLLOWING IMPORTANT INFORMATION:

Whilst the department offers professional courses as part of the BADA degree, the University is first an academic institution. Applicants will be thoroughly assessed on their discursive and academic abilities.

Minimum Admission Requirements (*Meeting the minimum admission requirements does not guarantee admission for any applicant*).

National Senior Certificate (NSC):

Each candidate requires an APS of at least 34 points and a minimum of 60% for English Home Language OR English First Additional Language, as well as a successful audition in order to be *considered* for acceptance into the BADA degree. The Student Enrolment Centre communicates a FIRM offer only, and not the Wits School of Arts (WSOA).

Applicants with 30-33 APS points and at least **60% for English Home Language OR English First Additional Language**, as well as a successful audition will be wait-listed, subject to place availability in January.

International Qualifications:

Relevant exemption from the SA Matriculation Board
English Language O/IGCSE Level A-C | AS Level A-C | A Level A-C

1. THENJIWE from BORN IN THE RSA by Barney Simon & Cast

One minute I was dreaming of a nice Kentucky chicken and chips, the next, I was on my way to Police Headquarters, with a cop on either side. Well, that's life in the RSA. They led me through a lot of clanging gates to my cell. There were two young girls, spreading mats there. Hey, for a moment I was pleased, perhaps there was going to be company, but the girls moved out as I moved in, and the door was locked.

Early one morning there was a loud bang. It was a very young white cop. He was kicking the wall. His was a face I had seen before. I had dreamt about it. Ag shame, for a moment I pitied him. At least I was doing something I believed in, but what was his life? Locked up in a cell with a swaying, swelling kaffir-girl with rolling eyes. He took some money out of his pocket and sent the black cop out to buy him a Coke. He watched me. He said 'Hey – how many boyfriends have you got, hey?' I didn't answer. Don't you miss them? He moved towards me. I closed my eyes, and when I opened them, I don't know how much later, he was still there, watching. I thought 'No, I can't believe it - he wants to grab me, to take me.' I wanted to tell him 'Listen man, it's no use, it'll take you an hour to get me to lie down, and I'm no good at doing it standing'. He just watched me. His gun was on the table. If I could just fall that way, I would land on it. The thought of using a gun for the first time got me very excited. I saw it happen - kazoom! Kazoom!

2. TAHIRA HUSSEIN from AT HER FEET by Nadia Davids

[phone rings]

Flying High with Talbot Travel, Tahira speaking how may I help you? That's right we have a special at the moment, return to Johannesburg for R950, thank you for calling Bye! *[phone rings again]* Flying High with Talbot Travel, Tahira speaking, how may I help you? No, not Tanya, Tahira. It's Arabic. Yes, very exotic to you. No, I've never been to India. Look can I help you with something? What am I wearing? We all wear uniforms here at Talbot Travel Excuse me? You want me to do what? Sir! Sir! I am no, I am a married woman! I have another call waiting, will you excuse me? Thank you. Goodbye *[Puts the phone down in horror – then addresses the audience]*

You have no idea how often that happen. People are so strange, and then the perverts, they call here, and when they first hear you got an Indian name, then hey wanna come with their Kama Sutra ideas. It's disgusting. But I just politely told him that I'm married. And it's not a lie hey, I am married.

Here's a picture of me and my husband Rifait on our wedding day, September first – here's Rifait, here's me, and those are our four bridesmaids, and four best men, the three flower girls are my nieces and the pageboy is my husband's brother. There was about seven hundred people there. So it wasn't such a big wedding just family you know!

3. MEISIE from MISSING by Reza De Wet

A few years ago, the circus came here. Just like now. But it was a hot night. 'An early summer' my mother said. 'It'll bring drought and disease'. It's very humid in the house. We've opened the windows and gone to bed.

Suddenly I wake up. I'm lying in the dark listening to music. And the music seems to get louder and louder. There are branches scraping the roof, and the curtains are swaying in time with the music. I go and stand at the window, and from there I see a tent. The big tent covered in tiny lights. The music is getting louder and louder.

Suddenly, I'm climbing out of the window, jumping down amongst the roses, slipping through the garden gate and walking to the fairground.. Just like that. Barefoot over the thorns. I'm walking between the cages. A tiger roars. A monkey screams. And now I'm standing close to the tent. *[she laughs]* There's a little hole, and I peep through. *[she makes a hole with her finger and thumb and peeps through]* First one eye, then the other. I see a man with long black hair and a shiny cloak. There's a girl with him. He holds a saw up for the crowd to see how

sharp it is. The man points to a long box and then bangs the lid of the box open. The pretty girl begs and pleads and falls on her knees in front of the man. He grabs her wrists and drags her to the box, throws her in and closes the lid. Her head is sticking out one side, and her feet the other. The man starts to saw and saw, and saw. The girl screams. The saw is covered in blood, and the box is cut down the middle, but her head and feet are still moving. The man throws his cloak over the box and says some magic words. He takes off the cloak and opens the lid [*overcome with happiness*] The girl jumps out and everything's alright! She's whole!

4. MBONGENI from WOZA ALBERT by Mbongeni Ngema, Percy Mtwa & Barney Simon

Somlandela – Somlandela u Morena
Somlandela yonke indawo
Somlandela – Somlandela u Morena
Lapho eyakhona somlandela

[We shall follow – we shall follow Morena
We shall follow him everywhere
We shall follow – we shall follow Morena
Wherever he leads – we shall follow]

Ja Madoda, hundreds of thousands will gather at the Regina Mundi Church in the heart of Soweto. And people will sing and dance. There will be bread for all. And wine for all. Our people will be left in peace, because there will be too many of us and the whole world will be watching. And people will go home to their beds. These will be days of joy. Auntie Dudu will find chicken legs in her rubbish bin, and whole cabbages. And amadoda – our men – will be offered work at the Pass Office. The barber will be surrounded by white tiles. The young meat-seller will wear a nice new uniform and go to school, and we will all go to Morena for our blessings. And then ... the government will begin to take courage again ... the police and the army will assemble from all parts of the country ... and one night, police dogs will move in as they have done before. There will be shouts at night and bangings on the door – *Maak die deur oop! Polisie!* There will be sounds of police vans and the crying of women and their babies.

Shshsh Mama! Tula Mama! Mama! Mama! Leave the door. They'll start surrounding our homes at night. And some of our friends will be caught by stray bullets. There will be roadblocks at every entrance to Soweto, and Regina Mundi Church will be full of tear-gas smoke! Then life will go on as before.

5. THOMAS from SKIERLIK by Phillip M Dikotla

When we started to stay here in this place, no one cared about us. No one wanted to know about us. No community wanted to accept us. We just had to get on and carry on with our lives, and we did. I'm still looking at the shacks over there, in between the closely crammed shacks. I can see a long, dark, narrow passage, created by the shacks. I go through the passage. It is dark here; I can hardly see what I am stepping on and I know that there are rats here! Many rats of Skierlik, going up and down. If you see one, kill it! And ah! It's the end of the passage. Welcome to Skierlik. Welcome! A little bit of space. It's hot! A little bit open. Hot! Dry! Rats will be going up and down. And the dirty little kids of Skierlik are playing all over there with a piece of corrugated-iron shit. Strange toy, neh? And that one! Tikiline. Sitting over there, he never moves There is noise coming from that side? That's at Mmanthiba's place, it's where everyone else here goes to drink beer, and the young women of Skierlik play cards and gamble with their Child Grant money.

There is a toilet there. Now, there is a story about that toilet. You see, that toilet has been here since the people of Skierlik started to stay here in this place and it is the only toilet here in Skierlik. And it's a pit toilet. And the thing is that, since it's the only toilet here, and it has been here for all these years, now it's kind of, like, full of the So kids here are not allowed to use that toilet, because the parents are scared that they might fall into the So kids help themselves behind the shacks, past the railway line, behind the bushes and trees. But there

is another problem with that. It's that, people here have chickens, and the chickens will go anywhere, behind the shacks, past the railway line, behind the bushes and trees, so they can get something to eat. And on top of that problem, there is another problem. It's that people here are not vegetarians, they eat chicken. They love chicken! You did not hear that from me.

6. GLEN from BORN IN THE RSA by Barney Simon & Cast

My name is Glen Donahue. I'm a graduate student. I was born in the RSA. When I was little I just used to sit and stare, not out of boredom, just out of simple fascination with how a cloud was shaping itself or how an insect was moving. People always used to say to me, 'What are you thinking about?' I would just smile and say nothing, because there was nothing to say. Privacy intrigues people, so on the whole people find me pretty intriguing – especially women. They all have so many questions and I just smile or shrug, and it drives them crazy! The reasons I do things are usually very simple, but no-one will believe me. For instance, I decided to do my national service in the Police Force, because I could stay at home, in Cape Town. Simple. And I've always been able to get on quite well with blacks because I'm simply curious about them, not because of the whole liberal guilt thing. And then, when I finished my training, I decided I wanted to go to the Witwatersrand University. I thought that I was ready for Johannesburg. We were very naive in those days. For instance I had had very little to do with politics before I came to varsity. There were things I didn't like about the government if I thought about it, but I'd seen shit happening on both sides in the Police Force, and I liked my life, and I didn't want it to change. If anything, Political Science at Wits put me off even more. There was so much bullshit flying around. One thing I can't handle is bullshitters who are so full of themselves! This one guy – Feigle – he was my tutor for Political Science and he nearly made me change courses. That guy's tutorials on Marxism have put me off for life. And I think that's why I started watching him for the Police you know? I got this strange double feeling – this feeling of my own power! It felt good!

SESOTHO AND ISIZULU MONOLOGUES

1. Senkatana from Senkatana by Sophonia Machabe Mofokeng

Mme, se o hlorisang ke a se bona. Nka be ke re ke tla leka ka matla ho itlhokomela ho kgahlisa wena; nka be ke re ke tla leka ho phema ditsietsi tsohle hore ke leke ho o fokoletsa matshwenyeho; empa nka itlhokomela jwang hara batho ba bangata hakale? Ha eba ba sa mpatle, ba tla mpoloya; ha eba ba mpatla ba k eke ba mpolaya, ba tla mpoloka. Tshireletso ya nnete ke e tswang dipelong tsa bona, se tla ntshireletsa ke lerato leo ba nthatang ka lona. Mme tseo tsohle ha se tseo re ka di boning, hoo rona re ka ho etsang ke ho tshepa. E, ho tshepa hore bottle bot la hlola bobo dipelong tsa bona, hore ho loka ho tla feta bokgopo, lerato le fete mona. Re phela ka tshepo lefatsheng, tshepo ke matla a rona, ke matshediso a rona, ke se re kgothatsang bothateng, boimeng bofe le bofe; tshepo ke yona e re ntshang makaqabetsing. Re tswela pele hantle ditabeng ha feela tshepo mme, ke yona matshediso a rona, ke yona e tla re matlafatsa.

2. Buthelezi from Ngavele Ngasho by David Mkhize

Ndabezitha! Umkami wasuka waya eNquthu eyofunela umfana incwadi yemvume lena esekukhulunywe ngayo. Ngangingazange ngitshelwe mina ukuthi kuyahanjwa. Ngabona nje uMaNtombela esekhwishiza ekuseni elungisa umphako. Ngaze ngazibuzela ukuthi kuyiwaphi. Kwayima engitshela uMaNtombela ukuthi uya eNquthu uyofunela uDambuza incwadi leyo yemvume. Ngathi nxa ngibuza ukuthi akangazisanga ngani pho, akaze aphuma nazwi; name ngasale sengithula nje. Ekubuyeni kwabo e Nquthu sekuhwalala uMaNtombela wafika nezwi lokuthi kufuneka mina ukuze kutholakale leyoncwadi, wathi ngakho-ke kufuneka ngivukele eNquthu. Ngathi mina agisoze ngakwenza lokho. Wayekwazile yena ukuthatha umfana ngaphandle kwami ngingumnumzane amuse eNquthu. Ngalesosenzo sakhe wangikhombisa ukuthi akangishayi mkhuba. Nxa esefika

ehluleka phambili, usekhumbula mina. Ngenqaba impela. Akusilo iqiniso ukuthi kwathi emveni kokuba sengenqabile wangincenga. Akangincenganga: wangiyoca, wangiyoca, esho khona ukuthi kade abona ukuthi anginandaba nomntanakhe, ngejatshuliswa ukumbona ehlupheka, naye ngamthatha ngingamfuni. Umbelebele wesicefe: ukuba yilokhu liqalile nje lelicala umuntu usampempeza, ukhuluma amazwana aziswana odwa, mina ngithule. Ngathi akathule angabelokhu engifundekela. Kabwe ngiyambanga. Wasuka wandiza ezindwanini-ke manje ngokuthetha. Ngaze ngacasuka-ke ngathi akaphume endlini. Wala, wathi nxa ngingafuni ukuhlala naye akaphume mina. Ngangingeke-ke ngisakumela lokho. Ukusuka kwami-ke lokho ngilanda induku ngimshaya. Okwalandela lapho mayelana nokulanyulelwa kwakhe usekulande njengoba kwenzeka.

3. MaNtombela from Ngavele Ngasho by David Mkhize

Ndabezitha! Kwasuka ngendaba yomfana wami uDambuza. Ngahamba nomfana ngaya naye eNquthu ngiyomfunela incwadi kwaNdabazabantu yokumvumela ukungena eThekwini afune umsebenzi. Wafika wathi uNdabazabantu kufuneka ukuba umfana eze noyise uButhelezi. Nxa sesibuyile eNquthu nomfana ngafika ngamtshela uButhelezi ukuthi kudingeka ukuba kuye yena. Wayesethi yena akayingeni nje indaba kaDambuza, ngingenza engikubonayo ngaye. Wathi futhi kade angitshela ukuthi akanandaba yena noDambuza, akazi ukuthi ngisamfundekela nani. Ngathi nxa ngiqhubeka ngimcenga wangitshela ukuthi uzongishaya ngoba ngiyamcasula. Ngangingazi-ke ukuthi uqinisile, ngaqhubeka ngimbelesela ukuba akhapse umfana aye eNquthu. Uthe ethatha wayephuma exhibeni, lokhu sasihlezi exhibeni, wabuya esehethe induku. Wangena wavala umnyango wayesengishaya. Wangidinda wonke umzimba lo ezithweni, nasezimbanjeni, nasemahlombe, nasemhlane. Ngithi nxa ngiya ngasemnyango angivimbe, angifuqele amsamo angishaye. Ngasizwa ukuba kuzwe omakhelwane, kwase kufika uMkhaya engilamulela. Yena uButhelezi wayethi uyangibulala. Uthe esuka laho wayesethi akasafuni ukungibona lapha emzini wakhe, yena akazukukumela ukuhlala nomfazi oweyisayo. Washo wadumela induku futhi. Ngaphuma ngintantatheka ngingazi ukuthi ngizoshonaphi. Ngaze ngayolala kwamfowethu owakhe eMathutshana. Ngafika khona umzimba wonke ubuhlungu, isihlakala nendololwane kuvuvukele, ngingakwazi ukuphakamisa ngishoni ngaleyo ngalo. Ngavuka-ke ngakusasa ngeza lapha koMkhulu ngizomangala.

4. Mmaditaolane from Senkatana by Sophonia Machabe Mofokeng

Thabo e sa feleng ha se ya lena lefatshe. Tlokotsing eo ke neng ke le ho yona ke ne ke behile tshepo ya ka ho lesea lena, thabo ya ka e ne e le ho lona. Ho thusang ho beha tshepo nthong tsa lefatshe, tse fetohang jwalo ka lona? Thabo ya ka le yona e fetohile maswabi hape. Monate o fetile, bohloko bo fihlile; mohlomong monate o tla tla hape, o latele bohloko jwalo ka pele. Na ekaba motho a ka hlola a phema bohloko fatsheng lena mme a phela nyakallong matsatsi ohle? Na bohloko bo tshwanetse ho latela monate ka mehla? Ha ho nang. Ha ho kamoo nka mo thibang kateng. O ikemiseditse ho phetha morero o pelong yah ae. Hoja ha se morero wa nnete o tlotlisehang, nka be ke bua le yena. Empa ha motho a itokiseditse ho etsa se lokileng ha ho kamoo a ka thijwang, kateng. A ke ke a sa kgotsofala a e-so phethe morero oo. Thuso keng ho phela le yena a s kgotsofala? Leha nna ke kgotsofetse, ke thaba ha ke mmna pela ka, ke tla sulafallwa ha ke bona maswabi mahlong a hae. A ka mpa a phetha morero wa hae, a itela mme a shwa a leka ho pholosa bohle le ho ipholosa. Ha ho nang.