



Theatre Virtual Learning

**Acting III & Acting IV
Audition Workshop**

Date: April 22, 2020



Advanced Acting Auditions

Lesson: [April 22, 2020]

Objective/Learning Target:

The student will learn how to prepare for an audition.

Bell Ringer/Let's Get Started

When you are planning to audition, how do you do to prepare?

Do you just run over the scene several times and hope for the best?

Do you memorize and stress over every detail?

Do you rehearse some every day up to the audition or do you cram right before the audition?

What works best?



Preparing for an audition

Preparing for an audition can be broken down into 3 categories

- Find out what the process will be.
- Prepare for the performance.
- Prepare yourself.





AUDITION REQUIREMENTS

Preparing for the audition:

Find out the audition process

- Many times the process will be posted with the requirements.
- Read the requirements carefully.
- If you are asked to sing, have a song prepared. Have the sheet music if they ask for it. Never go unprepared.
- Ask people who have auditioned for them in the past. Make sure to take their comments as simple advice and not complete fact. (Actors can be catty and throw you off if you are a threat to their role).

Preparing for the audition: Prepare for the performance

- Read the play you are auditioning for to let you know what roles you want to play and get insight on characters in case you need to do a cold reading.
- If you know you will do cold readings, practice reading aloud. Read everything you get your hands on. It is a skill you learn, so practice it.
- If the requirement is to do a prepared monologue, prepare one that is not from the play you are auditioning for unless the requirements specifically say to use the script.



Preparing for the audition: Selecting a monologue

monologue



- A piece that is one you like, but is not overdone.
- One that is in your age range and range of experience.
- One that represents who you are (unless the character you are going for is not like you and you want to show you can play that type).
- Know that what you select shows your tastes and sends a message. (eg. if you present something overtly sexual, it changes how they look at you.)
Project the image you want through the piece you choose.
- Find material you really want to perform. Don't be intimidated, but use it as the opportunity to create the role of your dreams.
- Avoid expository scenes: use discovery or struggle scenes.

Preparing for the audition: Selecting a monologue

- If the language or content of the piece makes you uncomfortable, don't do it.
- Edit carefully and avoid vulgarity.
- Avoid anything you know the directors have done (they usually have a strong opinion about what it should be like). Research the theatre's productions for the past few years. These will be pieces to avoid.
- Unless the requirements state the monologue has to come from a play, you can use non-dramatic sources such as novels, short stories, letters diaries, autobiographies, essays, and newspaper columns. (Anything written in first person-singular.)
- If you need a classic piece, don't just look at Shakespeare. Consider Marlowe, Jonson, Webster, Congreve, Etherege, Wycherely, Goldsmith, Sheridan & Moliere.




Preparing for the audition: Selecting a monologue

- You can almost never find a piece that is too short. The truth is, most people form their impression of an actor in the first few seconds.
- If you have a choice between cutting and rushing, always CUT. Allow time for pauses and time to play the moments. Acting is not all about talking.
- When editing, have respect for the author's intention.
- Time yourself accurately. NEVER run over the time limit.
- What captures the auditor's attention is a piece that is well done. It does not matter what genre it is.
- If you are doing a general audition, it is best to choose a piece with your everyday speech rather than a dialect.



Preparing the audition: planning the performance

- Set aside 15-30 minutes each day at the same time to practice. Regular, short rehearsals are usually more productive than infrequent long ones.
- As you start, take time to figure out your focus. Who are you talking to? 
- What is your objective? The character is talking for a reason to a specific audience. Know what that is.
- Provide at least transition if you can. eg. if you start out angry, during the piece, you can calm yourself or if you start out laughing, understand the real gravity of the situation and become serious. Show the change in the character and create an “arc”. Show the change in the character’s thinking from one point to the next.

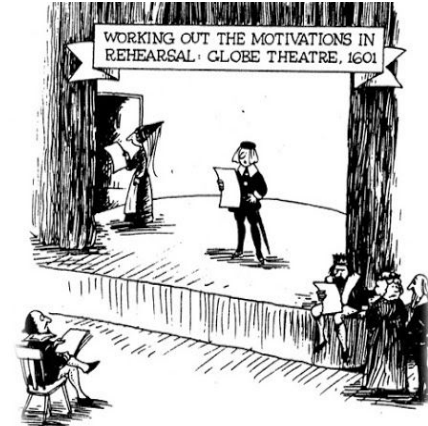


Preparing the audition: planning the performance, cont.

- The first beat of the performance is very important to get the attention of the auditor. Use your skills to make the character come to life. Know the circumstances, intentions, needs, and obstacles of the character. Use them.
- Start the piece with an action. Use the reason the character is saying the first line and find a reason to move.



- When you get to the last line of the piece, do not just drop out of the scene. Finish the words, and keep doing what you are doing for a few seconds. Then drop out of the character, look at the auditors and say, “Thank you”. Rehearse it that way.



"Excuse me, Bill, but I don't see how 'To be or not to be' could possibly be the question.

Practice

Think about what audition pieces you can do. What role have you always wanted to play? Does that character have a monologue that you can use? Is there a character that has a fantastic monologue you always wanted to do?

RESEARCH:

Choose a monologue that you could use at an audition.

Bonus: Choose a song that you could sing at an audition.

