

## Auditioning for TV and Film – w/ Stacey L. Swift

**Course Objective:** To cover a wide range of audition-related techniques to help get you prepared for *Auditioning for TV and Film* in accordance with industry standards. The industry standard is self-taping for auditions. This was true before Covid and it's even more true now. ***This class does not replace an actual acting technique class.***

**Assignment(s):** Attached are a wide range of sides to choose from.

- Each week, pick one or two scenes from the sides provided to work with. You should approach the work like you would a professional audition, by *preparing the work, breaking down the script, dressing for the part, etc.*
- In the real world, professional actors are *very close* to being off-book. Meaning, the scene is mostly memorized. It's okay to occasionally glance down at your script, but if you are not prepared, casting won't finish watching your tape. Your head in the script - constantly looking down to grab your next line - highlights only that you 1. Didn't prepare and 2. Wouldn't be trusted with being prepared on set were you were to book the part. Which means – you won't book the part.
- Some weeks I will ask you to come back with the same scene after redirection. This gives you another chance to progress, make changes.
- Buyer's choice. Bring in something *you love and want to work on* which isn't in the attachments I provided. **JUST BRING ME A PRINTED COPY.**

**Sides attached:** There are sides from films, Network TV dramas - known as 'episodics', TV comedies, TV pilots, unproduced TV pilots, Indie films, etc. All different genres. Some short. Some long. Some well written, some terrible –just like real life. Some sides will *be marked with a 'start' and an 'end.'* Some will not. Use your judgment to decide when to want to start / end the scene. Some sides have one scene, and some have several. Don't feel you have to do all the scenes from your sides. Better to be prepared with less. There is an art to learning how to work with the sides. For example: what do you do if your character is eating in the scene? How do you incorporate a kiss into the scene when the script calls for it? We will cover these questions.

**Print your sides. Don't use your phone. Reading off phones is unprofessional.**

**Roles:** You can play any of the characters in the sides. For example, with GET OUT – you can play ROSE or CHRIS. Pick roles that you like, don't worry about gender. A scripted *male DOCTOR, ATTORNEY, JUDGE, DETECTIVE* - can easily be switched to a

*female* role. Or Non-Binary. It happens ALL THE TIME in casting, particularly nowadays.

**Preparation:** Research the production. Sometimes you learn much, sometimes nothing. *Deadline, Hollywood Reporter, The Wrap, Variety*, are trade publications that are YOUR BEST SOURCE for research. Find out what the story is about and where your character fits into the story. We will go over how you research like a professional over the course. Part of effective self-taping (and 99% of auditions are self-tapes) – is research.

**Working ethic:** If you are not prepared to work, there is no work to be done, nothing to be learned. Please don't use this class as an excuse to look at yourself on camera. Put in the work. The more work you put in, the more you grow. It's a plant. You have to water it. Also, while my tone is serious, we will have fun in this class but there's nothing fun about not putting in the work. Its so boring.

#### **What we will cover:**

- Working with a reader - whether in person or virtually
- Appropriate Self-Tape set-up
- Working with the camera / framing / slating
- Eyeline
- Working with the script
- How you research for a film and or TV show and what to do when you are given very little information about the project/ role.
- Style changes / tone changes between genres. For example, a multi-camera sitcom is vastly different in style and pace than a gritty HBO series.
- Starts and Ends

#### **About the teacher Stacey L. Swift**

Stacey is a British / American actor and acting teacher. She trained at the acclaimed 4- year acting conservatory Carnegie Mellon School of Drama, where she received her BFA in Acting. She completed her Masters in Acting at Royal Central School of Speech and Drama (RCSSD) in London, United Kingdom. Stacey is passionate about acting as an art form and believes in a psycho-physical approach to acting. She teaches using Russian / American acting techniques and methodologies which focus on realism. Her expertise lie in Stanislavski, Stella Adler, Uta Hagen, Lee Strasberg and Michael Chekhov.

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