



CONNECT2COLLEGE

PERFORMING ARTS ACTING PRE-ENROLMENT RESOURCE PACK



Yr 11

The tasks in this activity pack are designed to support your transition from school to college if you are planning on following a career in Acting. You should attempt to have a go at each of the activities in this pack, building a portfolio which demonstrates your skills and knowledge. You can bring this portfolio along with you during your first weeks here with us at The Manchester College. We can't wait to start work with you all.

Yr 10

If you would like to have a go at any of the activities in this pack, it's a great opportunity to start building a portfolio which demonstrates your skills and knowledge for college. This would be useful for you to bring along with you to any of your interviews or applicant evenings next year.

Competition

We also have a competition running alongside this activity pack. See this link [here](#) for more details. Learn one of the monologues provided in the style suggested (See pages 3-6 for the speeches and advice on how to complete a good standard of self-tape.) The best Monologue will win a £50 voucher for the Royal Exchange. Send all self-tapes to [tmc_performingarts](#) (Instagram).

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If you haven't yet applied and are still considering your applications, check out our courses in Performing Arts [here](#)

Reading List

- Acting – The Basics by Bella Merlin
- The Complete Brecht Toolkit by Stephen Unwin

Social Media to check out

Instagram
 @tmc_performingarts
 @themcrcollege

Inspiration

Here is a list of some inspirational practitioners, agents, writers, companies and successful former TMC pupils that you might want to start following or looking into to see what techniques and styles they use, what experiences they have and what services they offer.

You should make some notes for your portfolios on what you find out when researching each of these inspiring names!

Practitioners/Directors/Scriptwriters	National and regional theatres/theatre companies	TMC Alumni & Patron	Agents
Bertholt Brecht	National Theatre London	Sally Carman TMC Performing Arts Patron	Linton Mangement
Constantin Stanislavski	The Royal Exchange	Theo Graham (Hollyoaks)	David Daly
Frantic Assembly	The Contact Theatre	Ellie Leach (Coronation Street)	Morello Cherry
Mike Leigh	Hope Mill Theatre	Gurjeet Singh (Ackley Bridge)	Beverley Keogh
Alice Birch	Knee High	Matt Greenwood (The A word/ Bohemian Rhapsody)	Red Door
Simon Stephens	Complicite	Andrew Ellis (This is England)	Alex Priestley
Dennis Kelly	Actors touring company	Brooke Vincent (Coronation Street)	Blossom Management
Uta Hagen	Cardboard citizens	Adam Hussain (Coronation Street)	WGM



Monologue Competition

Being able to demonstrate your skill as an actor is vital for your successful career. In the past casting directors would often call you into their office to perform a monologue, but in the modern world the self-taped monologue using your phone to record it has taken over as the preferred method of communicating your ability.

Below are 4 monologues for you to choose from (with some suggested stylistic qualities we'd like to see). There is also a link for you to follow on how to record a good self-tape.

Contemporary Naturalism

Maggie from Tusk Tusk by Polly Stenham

Once upon a time, there was a family. One mummy bear, two baby boy bears and a girl cub. And the mother seemed to hate the daughter yet love her two boys very much. It was a strange family. Because the thing is, Mummy Bear was sick. But she didn't want to frighten her darling boy cubs. But the girl cub, well, scaring her she didn't mind so much. Who knows why, but Mummy didn't like girl cubs. They saw right through her. They weren't made dozy with her charms. And Mummy Bear didn't like that. She liked her charms, she did. They were all she had left. Time passed and the poorly Mummy Bear started coming to the girl cub in the middle of the night, pregnant with dark secrets. She would share them with the girl and they would lie together, spooning in the dark... and in those few poisonous hours they would be close because... because... what brings you closer than sharing hell

So the girl bear would walk her around night after night when she couldn't sleep and it was her, only her who would change her mummy bear's clothes when she was too low to even move and it was only this girl, this girl cub, who knew she tried it twice. Then three times, but I sorted her out, I helped her be sick and we never told anyone. Anyone. It was our secret –

One night it got so bad something inside me just... I just knew it would be like every other time. Over and over. And I was so angry. So angry with her. My tummy hurt and I couldn't even tell her. She was crying again. Walking in circles. I tried to make her something to eat. You two were at the park. She shoved it out of my hand. She told me I was an accident. A piece of crap like my dead father. The same old routine. She started crying again. And it was like she couldn't see me. I was begging her to calm down, to pull herself together. And it was like she couldn't see me. And she started threatening things. You know. What she would do...

I said...

.'Just go and do it then.'

I told her to do it and she has. She has.

Chadwick from Punk Rock by Simon Stephens

Human beings are pathetic. Everything human beings do finishes up bad in the end. Everything good human beings ever make is built on something monstrous.

Nothing lasts. We certainly won't. We could have made something really extraordinary and we won't. We've been around one hundred thousand years. We'll have died out before the next two hundred.

You know what we've got to look forward to? You know what will define the next two hundred years? Religions will become brutalised; crime rates will become hysterical; there'll be famine; there'll be floods; there'll be fires in the major cities of the Western world. Our education systems will become battered. Our health services unsustainable; our police forces unmanageable; our governments corrupt. There'll be open brutality in the streets; there'll be nuclear war; massive depletion of resources on every level; insanely increasing third-world population.

It's happening already. It's happening now. Thousands die every summer from floods in the Indian monsoon season. Africans from Senegal wash up on the beaches of the Mediterranean and get looked after by guilty liberal holidaymakers. Somalians wait in hostels in Malta or prison islands north of Australia. Hundreds die of heat or fire every year in Paris. Or California. Or Athens.

The oceans will rise. The cities will flood. The power stations will flood. Airports will flood. Species will vanish for ever. Including ours. So if you think I'm worried by you calling me names, Bennet, you little, little boy, you are kidding yourself.

Stylistic Qualities for Naturalism

- Emotional connection and thought process.
- What is the characters objective?
- An understanding of the world of the play i.e. where is your character? Who are they talking to? (you could research Stanislavski's 7 Questions to help you with this)

Classical

Goneril from King Lear

By day and night he wrongs me. Every hour
He flashes into one gross crime or other
That sets us all at odds. I'll not endure it.
His knights grow riotous, and himself upbraids us
On every trifle. When he returns from hunting,
I will not speak with him. Say I am sick.
If you come slack of former services,
You shall do well. The fault of it I'll answer
Put on what weary negligence you please,

You and your fellow servants. I'll have it come to question.
If he distaste it, let him to our sister,
Whose mind and mine I know in that are one,
Not to be overruled. Idle old man
That still would manage those authorities
That he hath given away! Now by my life,
Old fools are babes again and must be used
With checks as flatteries, when they are seen abused.
Remember what I have said.

Sebastian from Twelfth Night

This is the air, that is the glorious sun.
This pearl she gave me, I do feel 't and see 't,
And though 'tis wonder that enwraps me thus,
Yet 'tis not madness. Where's Antonio, then?
I could not find him at the Elephant.
Yet there he was, and there I found this credit,
That he did range the town to seek me out.
His counsel now might do me golden service.
For though my soul disputes well with my sense
That this may be some error, but no madness,
Yet doth this accident and flood of fortune
So far exceed all instance, all discourse,
That I am ready to distrust mine eyes
And wrangle with my reason that persuades me
To any other trust but that I am mad—
Or else the lady's mad. Yet if 'twere so,
She could not sway her house, command her followers,
Take and give back affairs and their dispatch
With such a smooth, discreet, and stable bearing
As I perceive she does. There's something in 't
That is deceivable. But here the lady comes.

Stylistic Qualities for Classical Acting

- Use your own voice, not what you imagine a Shakespearian Voice to be.
- Research and understand the language so you can communicate its meaning. A great website to use for this is <https://www.sparknotes.com/>
- Be aware that the speeches have a rhythm to them.

Tips on Self Taping

Look at the link below for advice on how to record a good self-tape. You're speech could be amazing, but if that is not communicated well on tape casting agents may not be able to see that.

https://www.spotlight.com/news-and-advice/the-spotlight-mini-podcast-how-to-self-tape-on-your-phone/?fbclid=IwAR3Thed_lvPV8szbW-VNaZLmY_Wzo5afnNnIK_TZdhLDSdjUQzWUcDmNuQ

Once you have completed your Self Taped monologue upload it to tmc_performingarts (Instagram). You'll also be able to enjoy the monologues the other prospective students have uploaded.

You should make some notes for your portfolios on what you have learnt about acting by taking part in this process.

Keep Warm activities - chose A or B (or both)

Activity A – Applying to get an Agent

As well as being an outstanding performer an agent will also be looking for your professionalism and understanding of your place in the industry. For this task we would like you to take a look at 4 of the agencies listed in our table and make some notes on who they represent and what they are currently or have most recently worked on. Knowledge of the industry is key and if you are lucky enough to be offered representation you should be able to make an informed choice.

Activity B – Vlog Review of a Piece of Theatre

Being able to review, understand and discuss a piece of Theatre is another vital tool for an Actor. The more you are able to understand and talk about the art the more you will be able to understand what is required of you as a performer. Being able to discuss work to camera may also open up other doors for you in the media.

The piece we would like you to look at is a play called...

s



.....which is a one woman play about a character called Scarlet, who 'reinvents the childhood stories told to her by her nan, makes sense of a difficult world and shapes her future path in her own unique way.'

The play involves traditional folk tales from all over the world colliding with the modern world in an exciting mix of rap, spoken word, projections, live music and theatre.

Stute Theatre Company, who produced the play is Sophia Hatfield who writes, directs and stars in the piece. She brought up in Greater Manchester and the play contains many elements that should be recognisable to you as TMC applicants.

Watch this link to watch the production! <https://vimeo.com/421099489>, password: Common2020

Things to remember when writing the scripts for your review

- Introduce the name of the play, who wrote it, directed it and designed it.
- Summarise what type of play it is and what its subject matter is.
- Explain how the style of the piece (Physical, Symbolic, Comedic, Tragic etc) effected the techniques used in it.
- What do you think of the actor's performance? How well did they use their voice, movement or gestures to express their character? Give some specific examples (using quotes) where you thought the performance was particularly effective and explain why. Do the same with area you thought could improve
- What effect does the performance overall (Direction, Imagery, Lighting, Sound or Props) have on you? Are there any sections you particularly enjoyed? Explain why you enjoyed them. Are there any sections you disliked? Explain why and what you think could have been done instead.



Buzz Words

In the bubble below are some words you might want to use in your review to help you describe the piece

Compelling, challenging, layered, unpretentious, overwhelming, aesthetically interesting, amusing, engaging, warm, symbolic, dark, stimulating, sophisticated, energetic, entertaining.

Once you have finished writing your script record your self-tape (after you have watched the link on self-tapes in task 1) to create a 2 minute review to camera. You may have to edit your script at this point to make your review fit the time limit.

Upload your self-tape to tmc_performingarts (Instagram). You'll also be able to enjoy the reviews the other prospective students have uploaded.

You should make some notes for your portfolios on what you have learnt about the acting industry by taking part in this process and save the script you wrote for the review.

Case studies

Please insert case studies here.