



ESSENTIAL PREPARATIONS FOR YOUR FIRST TERM ON MA ACTING

I am delighted that you have taken the decisive step of committing to our intensive process of artistic and professional training and look forward to working with you alongside our excellent team of experts in voice, movement, media, song, and the skills of acting.

The first and most important preparation we ask of you is in the way you approach the training: with the attitude of the professional artist you aspire to become. We assume that you are hungry to discover how you can realise your potential as an actor and that you are ready to work with rigour and discipline to do so. Add to this the joy you feel when you act and a genuine interest in other people and that's all you need to start with!

Term 1 is foundational, grounding the core elements of your work as an actor in seminal texts; Term 2 is about research and imagination – building the rich substance of your work through play, improvisation, and devising without text; and Term 3 is about the rigour of creation – rehearsal, production, and performance.

Please read the following information carefully, it details everything you need to do in advance of starting at East15. Once you are registered, you will have free access to the full list of recommended reading, watching, and listening but below you will find the essential preparation. If you are keen to read, research or prepare more generally, you can refer to the separate list of recommendations.

You must ensure that you are with us from the very start – Welcome Week is a crucial week in your training that you need to attend in full. Don't hesitate to get in touch with any questions you may have between now and then, and remember to look after yourself. You have chosen a demanding, 12-month programme of training; please arrive fit, healthy, and mentally fresh.

Tim Supple
Head of MA Acting

PREPARATION FOR ACTING TRAINING

Purchase the following book, which you will need regularly throughout the year and for many years to come:

Actions: The Actor's Thesaurus by Marina Caldarone

Text preparation:

1. For work with Tim Supple

Read the following three plays:

Antigone by Sophocles, translated by Anne Carson

Medea by Euripides, translated by Ben Power

Electra by Sophocles, translated by Frank McGuinness

Having read all three, **select any one and prepare to tell us the story of the play in your own words** – aiming for simplicity and clarity. You may need to undertake some basic research to introduce the context and back-story of the play, which would have been assumed knowledge for an original audience. No need to write anything down or try to memorise anything – just practice telling the story.

Try to find the precise translations listed above – you will need them for the training, but if you can't find them easily don't worry, you will have free online access to them once you register. For your preparation you can read another translation.

2. For work with James Barnes, Acting Tutor

From the list below, choose two plays to read (2-3 times if you can) and note your thoughts on them: what moments within those worlds spark your imagination? What themes and characters stand out to you?

'Who's Afraid of Virginia Wolf' by Edward Albee

'A Glass Menagerie' by Tennessee Williams

'A View from the Bridge' by Arthur Miller

'A Raisin in the Sun' by Lorraine Hansberry

'Short Eyes' by Miguel Pinero

PREPARATION FOR VOICE TRAINING

From Christina Gutekunst, Head of Voice (Loughton):

I hope this finds you well and having a nice summer!

My colleague Jonathan Mulquin will be starting your voice-into-text training in the autumn and I look forward to picking up from him in the spring. He requires that you:

1. **Prepare Shakespeare's Sonnet 12 for your first voice session:** know what it is about, understand it, but you don't have to learn it by heart.
2. **Listen to the 30-minute podcast 'Cautionary Tales, Season 1, Episode 8:** Bowie, Jazz, and the Unplayable Piano'. Available on Apple Podcasts, Spotify, and BBC. Get ready for the start of the course by reflecting on how to manage the challenges you face during the creative process. This will gear you up to hit the ground running.

PREPARATION FOR BOTH ACTING AND VOICE TRAINING

In advance of your first sessions with both James Barnes and Jonathan Mulquin, **prepare a neutral piece of text, *not connected to the plays listed above*, 2 minutes maximum in length**, telling a story *you want to tell*. It could be your audition monologue or an entirely new piece; a speech from a play you identify with/want to explore, a poem (Spoken Word), and even a song (that you're comfortable 'singing' a Capella). Above all, the text should resonate with you and capture something you feel strongly about at this point in your life. We will work with these in Week 1 and start with your vocal identity to celebrate the *authentic and unique voice* in you:

- Speak it in your own accent. Speak in the way you need to speak to tell the story of your chosen text.
- Know who you are speaking to and how you want to change them through the words.
- If you are a speaker of English as a second language, you can choose to speak the text in your own language as well as in English.

PREPARATION FOR MOVEMENT TRAINING

For your movement and embodiment-based Somatic Acting work with Christina Kapadocha, you will be working in a way that complements your core acting material. You do not have to prepare anything additional. In the initial sessions you can use your audition character to work on self-awareness and embodiment of change through the character's physicality and inner life.

Essential Clothing, Equipment, and Expenses

What you need for day one:

- Black, logo free clothing that you can move in (enough outfits to last you a week) plus a way to keep hair out of your face (hairband)
- Skin-tight, slip-on black footwear (eg dance pumps) as ***optional*** alternative to bare feet desired (NOT socks)
- A recording device - most people download Apps on smartphones
- Water Bottle
- Yoga mat (thin with grip)
- Book/pads - whatever you enjoy taking notes in - NOT phones or tablets plus pens/pencils

WHAT YOU NEED TO BUDGET FOR

- Clothing and objects for Living History/MAP, scene-study, filming projects, rehearsal: a great deal can be found in local charity shops or borrowed from/shared with colleagues at East15
- Course and production texts
- Research costs: travel, visits, experiences, consumables, printing etc
- Tickets for shows

Professional costs – not mandatory but hard to avoid!

- Equity membership
- Spotlight membership
- Headshots (professional quality)

We understand that money can be tight and we can advise you in more detail if required, as to potential costs from previous experience and on ways to minimize costs where possible.

That's it for now. **Watch as much acting as you can** – live if possible but also on screen. Tune in as an artist and look with the desire to understand...if you are excited by the work of any individual actor or group or production then investigate and find out what you can about them or it.

Other than that...have a great summer and see you here, soon!