

Next Door But One

COMMUNITY ARTS COLLECTIVE

Theatre in Your Pocket: Workshop Plan and Guide

This is the workshop plan and guide to accompany the 10 recorded youth theatre workshops created by Next Door But One – Theatre in Your Pocket.

All videos can be accessed via: www.nextdoorbutone.co.uk/Theatre-in-Your-Pocket

Each video is around 5 minutes in length, giving practical instructions and demonstrations for how you can engage in each creativity activity. Each workshop can be carried out independently or as a small group.

When practically engaging with each video we would recommend allowing at least an hour, but this can be done in stages and revisited at times that are convenient to you and/or your group.

You do not need a lot of space or resources to engage with each video, nor do you need any prior experience in theatre or drama.

Each recorded workshop can be a standalone activity, or we have ordered these to create a suggested, incremental skills development if engaging with all 10.

Each recorded workshop has **Next Steps** sections so that if you enjoyed a certain activity there are suggested actions you can take to continue your creativity in that particular area.

This workshop plan and guide provides written, step by step instructions which correspond to the activities within the recording. You may want to use it as a checklist if you are using the videos by yourself, or if you are facilitating a group, these instructions will help you to prepare.

Workshops

1. Picking Up a Monologue - Pages 2-4
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If you have any questions or feedback, please do not hesitate to get in touch with our team – nextdoorbutone@outlook.com

Enjoy, and have fun creating!

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Picking Up A Monologue

Workshop Outline

This workshop outlines what to do when you first pick up a monologue – from tongue twisters, to questions to ask yourself and how to prepare yourself as a performer.

What You Will Need

- A monologue (this can be from a script, an anthology, a poem or even song lyrics).

Examples of monologues are at the bottom of this plan.

Activity

1. Read your monologue
2. Discuss or think through what the story is and who you think the character is.
3. Make decisions on the 4 questions presented in the video
4. Using the decisions made, try performing your monologue as that character.

Next Steps

- Memorize the monologue so you don't need to look at it.
- Get feedback on your performance – ask a friend or record yourself so you can watch yourself back.

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Sample Monologues

Monologue 1 – The Season Ticket by Lee Mattinson

GERRY

When I grow up, I'll have a wife, two bairns and a job.
I'll paint stuff and mend stuff.
Cos that's what good lads do.
They never lie to their mates. In any heated moment.
Lads watch *Match of the Day* on their own.
Have showers instead of baths.
Punch walls not women. They don't dance.
Cos when I grow up, I'll be decent.
And only ever do what decent lads do.
Like listen. And use lip balm. But be better.

Monologue 2 –Ernie's Incredible Illucinations by Alan Ayckbourn

ERNIE

I didn't really think much of this idea of my Mum's. It was a bit like sitting in a graveyard but not as exciting. . The trouble is, in library reading rooms some bloke's pinched all the best magazines already and you're left with dynamic things like *The Pig Breeder's Monthly Gazette* and suchlike. I got stuck with *The Bell Ringer's Quarterly*. Which wasn't one of my hobbies. Nobody else seemed to be enjoying themselves either. Except the bloke eating his sandwiches in the corner. I reckoned he wasn't a tramp at all, but a secret agent heavily disguised, waiting to pass on some secret documents to his contact who he was to meet in the library and who was at this very moment lying dead in the Reference Section, a knife in his ribs. Realising this, the tramp decides to pick on the most trustworthy-looking party in the room...My Dad.

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Sample Monologues (cont.)

Monologue 3 – Illyria by Bryony Lavery

LAPIN

They had a party
In the kitchen courtyard
They made pies
A lot of wine
Asked all the soldiers
All the guards
Even the double agent who
Everyone knows is a double agent.
Not me
I put on my blue just in case
Sat in my room
No invitation
No 'come down and have a good time'
Well I don't want affection.
Respect!
I have a position not a lot of you can say that
Everyone drank, ate
Danced.
Not me
I dosed off
Creased my blue
No-one will get anything on me!

Monologue 4 – Colder Than Here by Laura Wade

HARRIET

Yeah. So I'm trying to carry it all up the stairs. And. And it's quite a big pile and I can't see where my feet are on the steps 'cause it's so big so I'm slow... But then one sock falls off the top of the pile and I bend down to pick it up but while I'm doing that something else falls and I can't pick each thing up without dropping something else and then. Before I know it I've tripped up a step and there's washing all over the floor. Except it's not washing, it's me all over the floor. But hey ho.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Working on a Monologue

Workshop Outline

This workshop develops your skills in creating and delivering a monologue.

What You Will Need

- A monologue (this can be from a script, an anthology, a poem or even song lyrics).
Examples of monologues are at the bottom of this plan.

Activity

5. Learn your lines- various line learning options on the vimeo.
6. Consider when and how you will move, the blocking of the monologue.
7. Consider who you are talking to, and where your eyeline is.
8. Think about where they have just come from before the monologue happens.
9. Perform to various audiences, and listen to the feedback.

Next Steps

- Keep it fresh- deliver to different audiences.
- Rehearse often, don't leave a gap before you need to perform your monologue.

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Sample Monologues

Monologue 1 – Strawberries in January by Evelyne de la Cheneliere

SOPHIE

I know this isn't the way you're supposed to do it and that is a bit of a worry but I said to myself life's short and everyone always waits for everyone else to make the first move you can waste an awful lot of time and I know you sometimes watch me sleeping I know because I'm not actually sleeping and you can't deny it, yesterday for instance you were watching me sleeping and I know when we're drinking wine and talking in the sitting room together until two in the morning (...) and even if every couple tears each other apart and we've both made fun of all those couples who tear each other apart I think we owe it to ourselves to try and grab something that might tear us apart.

Monologue 2 –100 by Diene Petterle, Neil Monaghan and Christopher Heinmann

GUIDE

You have something better to do? Eh? Somewhere more important to be?

Good...then I shall begin,

A beat

Welcome...to death.

Silence

Welcome. You will shortly be embarking on your transit. This can be a disorientating experience but we shall do all we can to make your final journey a safe and pleasant one. Please listen carefully to the instructions and follow them.... (darkly) to the letter!

You are to select one memory from your life. You will then record your selection with the camera provided.

He points to the 'magical' camera, and invisible device.

As the memory is captured the mechanism will flash.

At this time all other memory data will be deleted. If these criteria are met within the allotted timeframe, you will be united with your selected memory for living and reliving through eternity. Thank you for your attention.

The GUIDE then remembers something.

Oh, and I encourage you to decide quickly...as the next group will be here very soon.

Silence.

So. Are we clear?

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Sample Monologues (cont.)

Monologue 3 – Rosencrantz and Guildenstern are Dead by Tom Stoppard

PLAYER

There we were- demented children mincing about in clothes that no one ever wore, speaking as no man ever spoke, swearing love in wigs and rhymed couplets, killing each other with wooden swords, hollow protestations of faith hurled after empty promises of vengeance- and every gesture, every pose, vanishing into the thin, unpopulated air. We ransomed our dignity to the clouds, and the uncomprehending birds listened. Don't you see? We're actors- we're the opposite of people! Think, in your head, now, think of the most...private..secret...intimate thing you have ever done secure in the knowledge of it's privacy....Are you thinking of it? Well, I saw you do it! We're actors....We pledged our identities, secure in the conventions of our trade; that someone would be watching. And then, gradually, no one was.

Monologue 4 – Things I know to be True by Andrew Bovell

ROSIE

I hang up. I get out of the car. I can hardly breathe. I'm standing at the side of the highway. I don't know whether to turn back or keep going. I'm somewhere between who I was and who I'm going to be. I want my dad. I want my sisters and brother. I want my mum. I want my mum. But I can't think of her, not now, because if I do my chest will explode. I feel like I'm literally going to fall to pieces. That my arms are going to drop off and then my legs and my head. And so to stop myself coming apart I make a list of all the things I know to be true.

I know that having your heart broken by a boy from Spain won't be the worst thing that happens to you. I know that things can't remain the same no matter how much you want them to. I know that people aren't perfect. Even the people you love. Especially the people you love. And I know that love is not enough to save them.

I know what grief tastes like. It's bitter. I know what it sounds like. It's loud. And I know that on the day my mother died my childhood finally ended.

I know that summer turns to autumn and that autumn becomes winter and that winter turns to spring and spring back to summer. And it goes on.

Life.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Picking Up A Script

Workshop Outline

This workshop looks at the basic structure of a script; the different elements that make up a play and how to make decisions about that performance as an actor and director

What You Will Need

- There are 2 'A/B' scripts at the end of this session plan to use.

Activity

1. Read the script.
2. Make decisions on the questions presented in the video
3. Using the decisions made, try performing your script in a pair.

Next Steps

- Memorize the script so you don't need to look at it.
- Get it up on its feet and try performing it fully.
- Try the same scene with a different relationship, location, or interpretation of the conversation
- Create the scene that goes before and after this particular one.

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Sample A/B Script

Minimal Script #1

A: I understand.

B: I don't believe you do.

A: I know what you mean.

B: How could you possibly know?

A: I have my ways.

B: That is most unfair.

A: I was bound to find out sooner or later.

B: I can't believe you know.

A: It's okay.

B: What do you mean?

A: I understand.

B: I thought you would.

Minimal Script #2

A: Have you seen it yet?

B: No, you?

A: Not yet.

B: How long have you been waiting?

A: A while

B: Me too.

A: Is that it?

B: What?

A: Is that it?

B: Where?

A: Over there!

B: Where?

A: There!!!

B: Oh no, I don't think so.

A: That's too bad.

B: Yeah.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Working on a Script

Workshop Outline

This workshop looks at the ways of working on a script with other performers.

What You Will Need

- There are 2 scripts at the end of this session plan to use.

Activity

4. Consider all of the characters, list their names and track how they connect- draw this on paper or digitally or with chairs and string.
5. Study the connections, are there positive or negative, do they change?
6. Look at the aims and objectives of your character in the section of script.
7. What is the subtext of what your character is saying in that scene and track this, perform it with just the lines of subtext.

Next Steps

- Memorize the script so you don't need to look at it.
- Extend your knowledge of that scene by improvising it.
- Discuss or improvise what the scene was before and/or after the one that you're working on.

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Sample Script for a group

Chaos by Laura Lomas

Betrayal

Imogen, Sal and Lauren are drinking vodka.

Imogen: So anyway, I was like OMFG, WTF, are you actually kidding me?

Sal: For reals

Imogen: Like to see her there

Sal: I know

Imogen: And the way she looked

Sal: Seriously

Imogen: Like the way she actually looked at me

Lauren: I know

Imogen: With her face

Lauren: Honestly

Imogen: Just standing there. Looking at me. With her face

Sal: For real

Imogen: Pass me the vodka

Sal does, Imogen drinks.

Imogen: I said, if you've got something to say you can say it to my face

Lauren: Exactly

Imogen: I said you see this face... My face... if you've got something to say you can say it to this face

Sal: Good for you

Imogen: And do you know what she said?

Beat.

Imogen: Nothing

Sal: Exactly

Imogen: Absolutely nothing

Bee: Do you think she might have been...

Lauren: Too scared

Sal: Probably

Imogen: Too scared to say something, to my face

Lauren: Coward

Imogen: An did you see what she was wearing?

Bee: I...

Lauren: I know

Imogen: What she was actually wearing

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Bee: I...

Imogen: An she had the same shoes on as Charlotte, and so Charlotte said she was going to set them on fire when she got in.

Lauren: Exactly

Imogen: Said she didn't care if her Mum gave her them for her birthday, she'd just tell her she lost them. She said it was a matter of loyalty

Sal: That's friendship

Lauren: Exactly

Imogen: And did you see her coat?

Sal: Don't

Imogen: I swear, I seen it in a charity shop

Sal: I know, don't

Lauren: It's gross, so gross

Imogen: I can't believe she would do this to me

Sal: I know

Imogen: I keep thinking that it's such a betrayal, cus she knew I liked him

Bee: But do you think...

Imogen: She knew

Bee: Do you think...

Imogen: She a hundred per cent knew because I told her that I like, liked his jumper when we were doing cross country

Sal: Judus

Imogen: I said that to her

Sal: I know

Imogen: No word of a lie I said that to her

Sal: I know

Imogen: And now they're going out

Bee: Do you think that they might be...

Imogen: What?

Bee: Just friends?
They might be just friends?

Beat.

Imogen: Anyway, I don't even care about him anymore

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Physical Theatre

Workshop Outline

Physical Theatre uses movement, gesture, and your body as the main tool to create performance. This workshop will guide you through how to make a physical theatre sequence.

What You Will Need

- Find a 'story' that you can use as stimulus (a book, a tweet, song lyrics, a newspaper)
- Some space to move (this activity can be done seated too).
- Music (if helpful).

Activity

1. Write down 8 words from your story. These could be interesting words, key themes, images, or feelings.
2. Create a gesture, movement, or freeze-frame that represents each word. You should have 8 gestures/movement.
3. Put these together into a sequence.
4. Join the movement up so the sequence becomes fluid.

Next Steps

- Set and rehearse to a piece of music that supports your performance.
- Add another 8 gestures or movements to your original sequence.
- Explore performing your sequence with another person's sequence.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Improvisation

Workshop Outline

Improvisation is making theatre from scratch; making spontaneous creative decisions. This workshop provides a number of activities which will get you coming up with a number of new ideas by following your impulse.

What You Will Need

- 5 different objects (anything you have to hand).
- Something to time yourself with.

Activity

1. This is That – point to objects in your room and name them as something they are not. Speed is the key to this.
2. One Word Story – create a fictional story one word at a time. Between each word clap your hands (or something similar to give yourself a beat). This clap is the length of time you have to think about whatever the next word is going to be. Whatever words come out of your mouth are the right words (even if the story makes no sense)
3. In under 30 seconds try and tell your full life story. You might want to record this so you can listen back.
4. Using your 5 objects, re-tell the same life story, but include each object as an important feature.

Next Steps

- Expand on your One Word Story – write it up as a short story, a monologue or scene.
- Try telling your life story again (or another) with 5 new objects. Again these can be created into full scenes.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Creative Writing

Workshop Outline

This creative writing task will support you to generate ideas to put into a story, script or monologue.

What You Will Need

- Something to write on (pen and paper, phone/tablet, or laptop)
- Something to time yourself with.

Activity

1. Give yourself 1 minute to create a list of Characters (teachers, bus driver, stranger, neighbour etc).
2. Give yourself 1 minute to create a list of Locations (Bedroom, Beach, A spaceship on Mars etc).
3. Give yourself 1 minute to create a list of Sound Effects (A door opening, a crash, birdsong etc).
4. Give yourself 1 minute to create a list of Props, things you can hold in your hand (a pen, a marble, a bunch of flowers etc).
5. Select 4 things from each list (label them 1, 2, 3, 4, in each list)
6. Create a storyboard of 4 scenes. Scene 1 will include all the things labeled '1' and so on.
7. Use your imagination to figure out the story of that character, in that location, with that prop and sound effect.

Next Steps

Now you have your full storyboard, you get to decide what to do with it next. You could write dialogue for each scene or improvise parts of your story.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Image Theatre

Workshop Outline

We will use images and newspapers or magazine to make some creative piece.

What You Will Need

- A newspaper or magazine
- A pen and some paper.

Activity

5. Circle or highlight ten objects in the newspaper or magazine and make a list of them. Do the same with ten jobs, and then ten places that named or there is an image of.
6. Narrow all three lists down to your favourite one, so select your favourite job, place and object.
7. You're going to create a story about a person with that job, that object and in that place. You can write that story down or improvise it to camera.
8. Choose one image of a person that you like in the newspaper or magazine. Copy the way they are positioned with your own body.
9. Then with the same image, think about who that person may be, inspired by the way they are positioned. (don't look in the newspaper for information about them, this is all about you creating a character). Create a job advert for that person, what job might they like to apply for, and is it a good or a poor job interview. Film your job advert.

Next Steps

- With the two characters you have created (one from the object/job/place task, the other from the positioning exercise), consider what might happen if these two characters meet.
- You can create as many characters as you want in this way. You might then create a job advert montage with all of these.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Making/devising theatre with objects

Workshop Outline

This workshop enables you to use the objects around you to inspire creative work.

What You Will Need

- Objects from the space around you.
- Something to time yourself with.

Activity

8. Set yourself (or have someone else set you) a scavenger hunt and bring back a selection of objects. These can be specifically requested (please find a book/ a key etc) or open to creativity (find me something that has an interesting texture/ reminds you of a person).
9. The repeat the scavenger hunt to find objects that smell. (ie toothpaste/coffee).
10. Lay out all the objects in front of you and choose 3 (non- smelly) objects. Consider how those objects would help you get up to Mars?
11. Pick another 3 objects. How would they help you on a desert island?
12. Pick one smelly object and smell it. What/who does it remind you of, write some notes.
13. Create a character for whom that object is significant. What memories does it evoke for them?
14. Write a monologue for that character that is inspired by the smell.

Next Steps

Perform the monologue that you have written.

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Theatre in Your Pocket: Workshop Plan and Guide

Title: Making a self-tape

Workshop Outline

This workshop aims to develop your skills at recording a self- tape for an audition and auditioning and interview skills.

What You Will Need

- Choose the monologue that you will need to record. There is a separate video about monologues. Check that the monologue fits the criteria ie is it the right time period/length etc. Learn the monologue
- Some space to move around in.
- Recording equipment- this might be your phone, you may choose to prop this up on books to get it to the right level.

Activity

5. Check the instructions and criteria that you have been sent. Is it specified where your eyeline is, should you deliver to camera for example?
6. Focus on your set up, have a clear space with a clean background, ensure that you have good lighting so you can be seen.
7. Ensure you are in a quiet space and your wi-fi is good. Make sure that you are not interrupted by other members of your household in your filming or interview.
8. Give references to the character you've chosen in your clothing ie if they are a business person, you might wear a suit jacket.
9. Spend time recording the piece several times until you feel happy with your final piece.
10. If you are being interviewed, listen to the questions or instructions and ask for clarity or an example if you need it.

Next Steps

- Watch examples on line of self- tapes and consider their set up.
- Keep researching new ideas for monologues, it will be strong if you care about and are passionate about the work you are delivering.